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## HOPE FOR CHICAGO SYMPHONY REVIVES WITH NEW PROJECT

Plan Is Advanced to Meet Players' Wage Demands with Citizens' Fund of \$30,000—Donation of \$10,000 Offered by Paul Ash, Bandmaster, on Condition That Scale of \$90 a Week Is Paid Players by Orchestral Association—Latter Body, States Vice-President, Will "Probably Be Willing" to Renew Contracts Even if Musicians Receive Additional Wages from Outside Sources

CHICAGO, Aug. 6.—The Chicago Symphony may be saved for another year by a public fund. This possibility became a probability this week when Horace S. Oakley, vice-president of the Orchestral Association, announced that the Association "probably would be willing" to sign a wage contract based on last year's terms with the Chicago Federation of Musicians, even if it were understood that the players were to receive additional wages from an outside fund.

Inasmuch as James C. Petrillo, president of the Chicago Federation of Musicians, stated yesterday that he was ready to "go along" with the Association on the basis of last year's minimum symphony salary of \$80 per week, provided \$10 more for each of the players was forthcoming elsewhere, it appeared that the fund could be used if it were raised. Thus a common ground is finally reached for further negotiations.

### Breaks Deadlock

Paul Ash, leader of jazz bands, broke through the deadlock with a practical scheme for saving the Chicago Symphony, which at present stands disbanded because the Association has been unwilling to grant the Union's demand for an increase of \$10 a week in the minimum salary scale. Mr. Ash offered to donate \$10,000 toward a fund of \$30,000, which the Association says will be needed to pay the increase demanded by the Union.

Mr. Oakley submitted Mr. Ash's offer to the Association trustees. Although he did not care to predict what the attitude of the trustees would be as to accepting or rejecting the gift, or any

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## "TOSCA" INITIATES ASHEVILLE FESTIVAL

Movement for Larger Auditorium Expressive of Success

(By Telegram to MUSICAL AMERICA)

ASHEVILLE, N. C., Aug. 8.—The fourth annual summer festival by the San Carlo Opera Company opened tonight in the Municipal Auditorium under the auspices of the Asheville Musical Festival Association before a crowded house. The bill was "Tosca," with Myrna Sharlow in the title rôle. The cast was completed by Norberto Ardelli, Mario Valle, Henri Scott, Bernice Schalker, Natale Cervi, Francesco Curci,

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PIERRE MONTEUX

Third Conductor of the Philharmonic Orchestra's Summer Series at Lewisohn Stadium This Season

## Arbos to Conduct New York Symphony As Guest in Season's Final Fortnight

FERNANDEZ ARBOS, conductor of the Madrid Symphony, will lead the New York Symphony as guest for two weeks at the close of the season. This will be Mr. Arbos' first American appearance in the rôle of director, though he was concertmaster of the Boston Symphony for a year under Wilhelm Gericke.

Mr. Arbos will lead the New York Symphony in the period when Clemens Krauss was scheduled to appear, the latter being compelled to cancel his engagement on account of conflicting duties in Europe. The conductors for the Symphony, in the order of their appearance, will be: Fritz Busch, for the first half of the season; Walter Damrosch, Ossip Gabrilowitsch and Mr. Arbos, the latter three as guests.

### Will Bring Novelty

The New York Symphony Society, in announcing the engagement of Mr. Arbos, states that he will introduce to New York a novelty by Ernesto Halffter, young Spanish modernist.

Mr. Arbos was born in Madrid, Dec. 25, 1863. He is known as a leading orchestral conductor of Spain, and has

appeared widely as guest in London, Liverpool, Petrograd and Moscow. During his early career he was active as a violinist, studying violin with Monasterio in Madrid, Vieuxtemps in Brus-

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### Bayreuth Season in Bowl Is Hollywood Project

BAYREUTH, July 30.—It is reported that the Bayreuth tradition may be transplanted for a visit to America's West Coast, in the Hollywood Bowl. There, according to the plan, performances would be given with the Bayreuth scenery and under Siegfried Wagner's stage direction. L. E. Behymer, West Coast impresario, has been a visitor to a recent series of performances at the festival. But whether, if Mr. Behymer broached his enterprising plan to Siegfried Wagner, he met with enthusiasm, has not been learned.

EUGENE STINSON.

## BAYREUTH MARKS CELEBRATION OF GOLDEN JUBILEE

Festival Again Calls Pilgrims From Many Countries to Hearings of Master's Music Dramas, After Season's Interim—Traditional Style of Performances Holds, Despite Installation of New Lighting Devices and Some Fresh Scenery—"Tristan," "Parsifal" and "Ring" Presented by Casts Including Members of Metropolitan and Chicago Forces—Muck, von Hoeszlin and Elmendorff Conduct

By Eugene Stinson

Chicago Correspondent for MUSICAL AMERICA

BAYREUTH, July 27.—Bayreuth after fifty years! On July 19 the famous Wagnerian Festspielhaus entered its second half century, awakening from its silence of the preceding summer to show as pointedly as possible with what degree of completeness it has survived the alteration of musical boundaries as drastic as those geographical.

The Wagnerian imperialism retains but a shadow of its authority and none of its rights. Cosima Wagner is now but a name and feeble frame; and the indomitable will with which she once ruled over the destinies of artists and the forms of theatrical procedure has dribbled away into the hands of others. Even Bayreuthers, grateful as they must be to the genius which brings a rich harvest of easy-purged pilgrims each summer, note something ironical. For when an audience prolongs its applause to a point which bears no further ignoring, it is not the troupe for which the curtains part, but the gray-haired son of a dead composer, who bows quietly in response to the enthusiasm his father's genius evokes.

### Festival Retains Lure

And, since the war, Wagner himself is as much in question as Bismarck. The young rebels of music, tired of his insistence, have overthrown his statue—even the one he placed in the orchestra pit. Some of them have gone back to

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## CHAUTAUQUA HEARS MUSIC BY STOESSEL

"Hispania" Suite Première Received with Enthusiasm

CHAUTAUQUA, N. Y., Aug. 6.—Albert Stoessel, who conducts the New York Symphony here, was represented as composer at the eleventh concert of the series. His "Hispania" Suite was given its initial performance on Thursday and was received with great enthusiasm.

Another feature of the program was Henry Hadley's "The New Earth" for mixed chorus, soli and orchestra, sung by the Chautauqua Choir, under the baton of Howard Lyman. The August

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## Cincinnati Opera Company Surmounts Difficulties in Rearranging Programs

### Prima Donna's Illness Necessitates Advancing "Walküre" Production and Postponement of "Jewess" Performance—"Carmen" Is Second Bill

CINCINNATI, Aug. 6.—The Zoo Opera management was confronted with a difficult problem on Sunday when, owing to the sudden indisposition of Mabel Sherwood (Mrs. Isaac Van Grove), who was to have sung the rôle of Rachel in "The Jewess," scheduled for opening that night, it was found necessary to assemble the cast which was to appear on Monday in "Die Walküre."

Mrs. Van Grove, who had sung at the beginning of the season in "The Jewels of the Madonna," although suffering at the time from a throat affection, had rehearsed her part in "The Jewess" as late as Thursday and it was supposed she had sufficiently recovered to resume her work. She was, however, taken seriously ill on Saturday night; and on medical advice, went to a hospital for observation and treatment.

Agnes Robinson, a New York soprano, was immediately engaged as substitute, through long-distance telephone communication, but was unable to arrange for appearances this week. "The Jewess" therefore, will not be heard until next Sunday night, and was replaced this week by "Carmen."

#### Wagner Ably Sung

"Die Walküre" was sung on Sunday and Monday nights. Forrest Lamont received well deserved applause for his interpretation of the part of Siegmund. Herbert Gould, again in excellent voice,

was a fine *Hunding*. Howard Preston sang well as *Wotan*. Vera Curtis made her début as *Sieglinde*; her portrayal was a masterpiece. Marta Wittkowska, as *Brünnhilde*, was in glorious voice and made a profound impression. Constance Eberhardt, whose deep, rich voice has delighted Zoo opera patrons, was a splendid *Fricka*.

It was only with great difficulty that the young Cincinnati singers who had not expected to sing until Monday night as the *Valkyries*, were "rounded up." They had planned a Sunday holiday, and were summoned from nearby camps and resorts. But all was successfully accomplished, and the *Valkyries* music was sung with fine effect by Idella Banker, Violet Sommer, Constance Eberhardt, Tecla Richert, Lydia Dozier, Kate Sotherlyn, Mary Alice Chaney and Helen Nugent.

#### Bizet Score Presented

Marta Wittkowska pluckily appeared as *Carmen* in addition to her work as *Brünnhilde*. She presented a subdued *Carmen*, but a convincing one; it was an interesting portrayal. In the "Carmen" cast were Ralph Errolle, Louis John Johnen, Herbert Gould, Idella Banker, Tecla Richert, Joseph Royer, Lydia Dozier, Natale Cervi, Albert Mahler and Herman Tappo.

#### To Give "Music Robber"

When "The Jewess" is sung, John Sample is to be the *Eleazar*. Italo Picchi, opera coach of the Cincinnati College of Music, is cast for the rôle of the *Cardinal*. Other participants are to be Stella Norelli, as *Eudossia*; Albert Mahler, assigned to the part of *Leopold*; Natale Cervi, as *Ruggiero*; Max Toft, Alberto, and Charles Hathaway, the *Herald*.

The second bill will be Isaac Van Grove's "Music Robber," and "Pagliacci."

GRACE D. GOLDENBURG.

Association are H. G. Diekmann of Horicon, president; A. H. Pluckhan of Juneau, vice-president; Leo Bachhuber of Mayville, secretary; Arthur R. Setz of Waterloo, treasurer, and Stanley Betts of Waterloo, corresponding secretary.

### Spanish Conductor Booked as Guest by N. Y. Symphony

(Continued from page 1)

sels and Joachim in Berlin, as well as composition with Gevaert in Brussels. He began his career as concertmaster of the Berlin Philharmonic. He made a concert tour of the Continent, and taught violin at the Hamburg Conservatory.

#### Honored by Government

Mr. Arbos returned to Spain at the invitation of Queen Isabella, and became the director of the violin department at the Madrid Royal Conservatory. In 1889 he went to England and served as concertmaster of the Glasgow Symphony. He was appointed professor of violin at the Royal College of Music, London, in 1890.

It was in the early years of this century that Mr. Arbos was concertmaster of the Boston Symphony.

His career as conductor was begun subsequently. Since 1902 he has toured Spain for three months every year as head of the Madrid Symphony, in addition to conducting the regular series in the Spanish capital. He has made extended guest appearances as conductor in England, Russia and other countries.

### Jeanne Gordon Will Sing as Autumn Guest at Paris Opéra-Comique

Jeanne Gordon, contralto of the Metropolitan who recently returned from Europe, will sail early in September for Paris, where she has been engaged for a number of gala performances at the Opéra-Comique, during the convention of the American Legion. Miss Gordon will sing in "Carmen" and in at least two more operas, to be selected. The early part of her summer was spent at Vichy, with a few days in Paris. She has taken a house at Lake George, N. Y., for the month of August.

### Wisconsin Bands Receive State Appropriation

MILWAUKEE, Aug. 6.—Governor Fred Zimmerman has signed a bill appropriating \$5000 to send a Legion band to Paris. This is the first time the State has made a special appropriation for a musical project. The Racine American Legion drum corps, which took part in the Northwestern Band Association meeting, has been chosen the State's official drum corps and will accompany an all-state Legion band to the American Legion convention in Paris. The measure authorizes the University of Wisconsin music department to conduct a band contest each year for the purpose of naming a State band. The band will probably be chosen at the Legion convention to be held late in August in Marinette, Wis. The total appropriation by the State is \$10,000, of which \$5000 will be used for the band and the remainder for the Racine drum corps.

C. O. SKINROOD.

## NEW COAST SOCIETY DEVELOPS SCHEDULE

### Modernist Concert to Open San Francisco Season in October

By Marjory M. Fisher

SAN FRANCISCO, Aug. 6.—The New Music Society of California, of which Henry Cowell is president, will give at least one concert of contemporary works in San Francisco in the course of the coming season. The date is set for Oct. 25, when the composers to be represented include Schönberg, Stravinsky, Varèse and Ruggles. An orchestra will play under Mr. Cowell's baton, and it is hoped a series of similar concerts will be arranged in outlying cities later in the season.

The organization's *raison d'être* is the furtherance of interest in a type of music so new that it is not sponsored by conservative groups. It is contended that while all such music is not equally fine, some masterpieces are included among works that cannot be judged without a hearing. The New Music Society is affiliated with the National Composers' Guild of New York, and operates on an exchange basis with similar organizations in the Old World.

#### Executive Board

Olive Thompson of San Francisco is secretary of the organization. The executive board includes Bruce Buttles, Dene Denny, Henry Eichheim, Winifred Hooke, D. Rudhyar and Adolf Tandler. On the general advisory board are Béla Bartók, Arthur Bliss, Alfredo Casella, Ruth Crawford, Eugene Goossens, Alois Hába, Pal Kadosa, Zoltan Kodály, Francesco Malipiero, Georges Migo, Leo Ornstein, Carl Ruggles, Carlos Salzedo, E. Robert Schmitz, Istvan Szelenyi, Edgar Varèse and Imre Weisshaus.

### Iowa Board May Charge Teachers' Salary to Students

WATERLOO, IOWA, Aug. 6.—A ruling handed the Iowa State superintendent of public instruction, Agnes Samuelson, by Attorney-General John Fletcher, states that a board of education in Iowa may employ a teacher of instrumental or vocal music and charge a part or all of the costs thereof to students.

B. C.

### United States Marine Band Arranges Autumn Tour

WASHINGTON, Aug. 6.—A nine weeks' tour has been arranged by the United States Marine Band to include cities in the east and middle west. The tour will open in Baltimore on Sept. 19. Capt. Taylor Branson who succeeds Captain Santelmann as leader, will be the director.

A. T. M.

### Clara Clemens Writes Book

"Why Be Nervous?" is the title of a book written by Clara Clemens, singer, who in private life is Mme. Ossip Gabrilowitsch.

## AUDIENCE APPEALS FOR TWO OVERTURES

### San Francisco Says "Both" When Offered Choice of Numbers

By Marjory M. Fisher

SAN FRANCISCO, Aug. 6.—The audience that cheered Ossip Gabrilowitsch when he conducted the seventh concert in the San Francisco Symphony summer series was not content with the offer of a choice in overtures, but demanded two!

The program, given in the Civic Auditorium on July 26, had first been announced to conclude with the Overture to "William Tell." Then, in response to many requests, the "Tannhäuser" Overture was listed in place thereof, a change which brought expressions of disappointment from patrons who had hoped to hear the Rossini music. Squarely facing the difficulty, Mr. Gabrilowitsch turned to the large audience, when time came for playing the disputed number, and said, "We would like to know just which overture you would like to hear."

"Both" was the immediate response, followed by vociferous applause.

And Mr. Gabrilowitsch obliged, playing first the "Tannhäuser" and then the "Tell," a concession which sent his auditors into ecstasies. The "Tell" was incomparably performed, and the audience recalled the leader again and again—as if loath to let him depart.

#### Last Appearance

This was Mr. Gabrilowitsch's third and last appearance as guest conductor. The *pièce de résistance* on his program was the "Pathétique" Symphony, and in no previous presentation here has the *pathétique* element been so vividly expressed. The first movement was poignant with tragic beauty of a kind that is rare: and the third was stirring to an extreme degree.

"Clouds" and "Festivals" by Debussy were exquisitely played—with impressionistic charm.

#### Hoogstraten Not Coming

Announcement is made that Willem van Hoogstraten, who was to conduct the concert of Aug. 16, has been obliged to cancel his engagement because of an extension in his New York Stadium bookings. In consequence, the program arranged for Aug. 23 will be advanced one week and will conclude the season. Ten concerts instead of the eleven contemplated will thus complete the schedule.

Alfred Hertz will conduct the next program, featuring Mishel Piasro as soloist. Aug. 9 will bring Vladimir Shavitch as leader and Tina Lerner as piano soloist. The series will close with a program given by the orchestra and the Municipal Chorus under the baton of Hans Leschke, with Alice Gentle as guest soloist.

### Herbert W. Sumsion Marries

PHILADELPHIA, Aug. 6.—The marriage of Herbert W. Sumsion, assistant instructor of theory in the Curtis Institute of Music, to Alice Hartley Garlich of St. Joseph, Mo., is announced. The ceremony took place in this city. Mr. and Mrs. Sumsion are spending their honeymoon in the Berkshires.

### Contract for Civic Organ Signed in Minneapolis

MINNEAPOLIS, MINN., Aug. 6.—The organ committee of Minneapolis has contracted for a municipal organ. The instrument will have five manuals and is to be equipped with attachments of the latest types. The building of the instrument is made possible through public contributions. School children, the firemen, the police department, various organizations and fraternities, the large stores and employees of various establishments have made gifts, usually of one dollar. By this means a part of the necessary fund of \$100,000 was raised, and the committee is now securing larger gifts to complete the fund.

## 8000 ATTEND BAND TESTS IN WISCONSIN

### Participants Number 700 When Waterloo Is Place of Meeting

By C. O. Skinrood

MILWAUKEE, Aug. 6.—More than 700 musicians in a score of bands competed in one of the keenest contests ever held by the Northwestern Band Association. The oldest and largest band tournament organization in the state found the interest in band music undiminished, since more than 8000 persons from a radius of fifty to 100 miles attended the competition held at Waterloo.

Horicon was placed first in Class A, with one of the noted state bands which has many times been a prize winner in Wisconsin. The Class B silver cup went to Johnson Creek, one of the small places in the state, where an especially keen interest in music has been built up.

Other bands which won places in the Class A group were Granton, second; Whitewater and Mayville, tied for third place; Juneau, fourth, and Janesville, fifth.

In Class B, Ashippun was placed second; Reedsville, third; Hartford, fourth, and Theresa, fifth.

#### Notable Judges

The judges were H. C. Taylor of Milwaukee, who leads a large student band; Peter Michelson of Richland Center, for many years head of the champion high school band in the state; and Vesley Walker of Milwaukee, who is organizing a Polish band in this city.

The band tournament was held at Firemen's Park. The morning feature was a parade of the bands led by the Racine drum and bugle corps. The contest continued from noon until 5 o'clock. A special drill was held by the Racine drum corps. The Horicon band, winner in the last two annual contests, gave the evening program. The Waterloo Legion band, host to the meeting, was the winner for two years in Class B.

Officers of the Northwestern Band



# When Musicians Go Down to the Sea in Ships



Music Room on White Star Liner Homeric: Mural Represents Scene from "The Magic Flute"



Senorita Trini Entertains Passengers on the French Liner Paris



Informal After-Dinner Music on Board the United States Liner George Washington

White Light of Fame Continues to Play on Voyageurs of Art Who Gather Under Nautical Roof with "Regular Mortals"—Celebrities Oblige for Charity's Cause—The Ship's Concert as an Institution—Anecdotes of Noted Figures and Their Doings as Told by Officials of Linerdom

**S**HIPS! The whole world's romance crowded into one small word! Tall, silent emissaries from the seven seas gliding through the blue-gray depths of New York harbor toward the magical city of promise and fulfillment! Perhaps it is the Leviathan, or maybe the Majestic, the Mauretania, the Berengaria, the Olympic, the Paris, the Rotterdam, the New York, the George Washington, but in any case the scene on the pier will be the same. The great arched shed, well-lighted, but dim from its very immensity; piles of packing cases labelled for the four corners of the earth standing about awaiting the quick, sure handling of the stevedores; eager throngs of people, restrained within roped-off enclosures to keep the passageways clear—three groups of these, their appearance indicating better than any printed sign which is the first, which the second and which the third class exit.

## Celebrities En Masse

The ship is in. A gangplank slides into place, is made secure, and a small group of the privileged rushes forward, some armed with cameras, some fumbling for press passes, others too well-known to need them. "Newspaper people," readily admitted, for is not Paderewski aboard, or Schumann Heink, Cortot, Mary Garden, Chaliapin, or Mary Lewis back from her honeymoon, not to mention Borotra, Cochet, Bobby Jones, or famous figures from the world of science or finance?

The *voyageurs* emerge presently and are met by a tide of greetings which

swells and ebbs, and swells again. There comes a lull every now and again as some world figure descends the gangplank, and a recent arrival interrupts herself long enough to explain, "That's Fritz Kreisler. He played for us at the ship's concert." A tenacious reporter is running at his heels asking what his plans are for next season and what he thinks of jazz, perhaps, and Kreisler, or McCormack, or Hoffman, as the case may be, replies graciously and escapes.

## The "Temperament" Myth

"If there were really as much 'temperament' among artists as the public believes," the purser of one of the world's largest liners explained, "there would be a lot more murders committed."

"When a famous musician goes abroad, it is usually for a rest and a vacation, and his position is very difficult. If he secludes himself for the sake of privacy, he runs the risk of being called snobbish and conceited; if he goes about freely he throws himself liable to all sorts of trying experiences. Whatever he does, he is followed by the spotlight. Some delight in the notoriety and frankly court it, but the majority, and I have traveled with hundreds, are simply normal human beings trying to forget the limelight for a while."

Every summer, hundreds of musicians cross the Atlantic; some to visit their native countries, others to study, still others to appear in opera and concert abroad, but the greatest number go simply for change and relaxation. The pursers of the big liners—those suave, intelligent, diplomatic and tactful gentlemen who are charged with seeing to the comfort and happiness of all the passengers on board—are placed in a unique position for observation purposes, for they see not only the notables themselves at close range, but the reaction of the other passengers to them. They become

confessors extraordinary on every trip, and their approbation of the musical brotherhood as voiced above is an authentic and enviable thing.

"Whatever a person's real disposition may be," another purser affirmed, "it will display itself on board ship. The inevitable associations, the enforced idleness and the heightened curiosity of the amateur traveler, all contribute toward a test of real sportsmanship, and my experience has been that with few exceptions, the traveling musician is a very good fellow. He enters into the spirit of the trip; he realizes his prominence

and minimizes it; he even donates his services to the ship's concert if he is asked to."

## Ship's Concerts: Their History

The ship's concert as an institution is almost as old as ocean travel. It originated in the days when a "five-day boat" was as unheard of as the "Spirit of St. Louis," and when passengers were compelled to concoct their own entertainment if they were to have any. Its foundation has always been music, since the appeal

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A Close-Up Photograph Illumines the Features of Maurice Ravel, America's Musical Guest for the Coming Season—Gallic Esprit Characterizes His Manners, and Adherence to Art Informs His Composition, New York Reviewer Cables After Visit—America's Musical Comedy Stage Shows Healthy New Addiction to "Plots"—Europe Expresses Wonder at Our Short Opera Season—Puccini's "La Rondine," Scheduled Metropolitan Novelty, Emerges from Shadow of Adverse Criticism, as Recent Vichy Performance Prompts Enthusiasm—Business Acumen and Financial Woes of the Artist

Dear MUSICAL AMERICA:

HERE is something for all critics, aestheticians, musicologists, program annotators and educators to ponder:

Maurice Ravel, the noted French composer who is to make his first tour of America in the coming season, doesn't particularly care about "this sincerity" business!

The Gallic exquisite told Olin Downes, when the New York Times critic interviewed him in Paris, that what he was concerned with was "Art." And I have no doubt that Ravel spells Art with a capital A, if not several of them. He made clear that what he seeks in his composition is that perfection which he never really hopes to find. For, did he not confess to Downes that if he ever wrote a perfect work he would stop composing immediately?

As an instance of his fastidiousness, Ravel worked four years on the violin and piano sonata, which he will introduce when he comes to America.

Three years of this time, so he told Downes, was spent in taking out the notes that weren't necessary. One wonders what would be left of many another modernist composition if the other fellows all started aping Ravel!

BUT, getting back to this question of sincerity, I suspect Ravel of indulging in a bit of the Parisian diablerie that so impressed the New York reviewer, when he expressed disdain or indifference toward the talk of "sincerity" which is forever in the mouths of those who evaluate music.

The description that Downes has written for his paper of the personality of Ravel is well worth quoting, for some of this same personality will come across the footlights when Ravel appears before our public, and no doubt many musicians and patrons of music will come in closer contact with it at the more intimate gatherings in which the celebrated Frenchman will be a guest of honor.

Something much older than himself looks from the eyes of Ravel, says Downes. "It is the spirit of an experienced and ironical race. He is urbane, Parisian, and very swift. He came into the room before one knew he was there, examining everything, the furniture, the ceiling—everything seemingly except his company, which he was examining closest of all, talking very rapidly the while to the air."

"His dress was exceedingly plain, fastidious, exotic. And now he sat in a very charming garden known to a few, fussing with his food, sampling a Ravelian liqueur, saying the most monstrous things, in phrases that cut so

swiftly that seconds flew by before the full and awful import of the words sank into a slower brain. A real Parisian, an artist, French to the bottom of his soul, on his native heath, and in the most capital fettle. A humming bird would have been maladroit in his company! M. Ravel grinned behind his lips, shot quick glances, which took in everything, gazed the millennium and roasted the universe."

Downes laments his inability to reduce the suavity, the politesse, the glitter of Maurice Ravel to dull and ponderous Anglo-Saxonism. "It is a violence," he writes, "a crime, and besides, an impossibility, since this Ravel is as incorrigibly himself as Paris or France, which, whatever their outward semblance, change in nothing essential. What they know they knew before our age was in swaddling clothes. They are not going to change all that for any new-fangled bourgeois contraptions. Just try to instruct Ravel. His guest looked and listened, finding it difficult to take eyes from a face which had at moments the very look of some old portrait of a Rameau or Voltaire, or to keep from shouting at the Gallic felicity, the Gallic irony, breeding and point and smack of him. That's what he was—in his kind a complete and supreme creation!"

Ravel, like several other modernists of Europe, inclines apparently to a belief that Americans only half appreciate the value of their own popular music. The second movement of the new violin and piano sonata has a movement of "Blues." Whether it will come any nearer the real thing than Stravinsky's "Ragtime" does, remains for American ears to discover in the new season. Ravel, by the way, thinks the later-day Stravinsky is by no means so futile as our writers on this side have averred, and he looks for new achievements of importance from the acrobatic Russian; with a good word also for Bloch, Sibelius, Milhaud and Vaughan Williams, contrasting with dubitations over Schönberg and those who would follow the paths of D'Indy.

More of our American composers ought to turn to "blues" for their material, in the opinion of this gifted follower of Debussy. This ought to please those who so vociferously applauded George Gershwin in the Lewisohn Stadium a week ago. But when Ravel came to mention a particular American to whom he was indebted, and whom he described as his "third teacher," it wasn't Gershwin, or Paul Whiteman or Ferdie Grofe or any of the jazzists, but one Edgar Allan Poe.

Debussy, you may remember, was dallying with Poe's tale, "The Fall of the House of Usher," as subject matter for an opera, and our own Giulio Gatti-Casazza had entered into negotiations with him to produce it at the Metropolitan, when the procrastination of the composer's last years was terminated by his untimely death.

Ravel finds the quality of "The Raven" and much else of Poe's verse essentially French, which brings up the old estimate of Poe made by a fellow poet—"four-fifths of him genius, the other pure fudge."

WHAT may be a healthy sign of the light-opera times is the news that Augustus Thomas' drama "Arizona," Dumas' "The Three Musketeers" and Mayer's "The Firebrand" are to be made into musical plays.

Of course, this is no new idea. Light-opera composers have gone to the literature of the dramatic stage for their libretto material many times, though not invariably with success. As a general thing, older dramas are better for light opera, the current plays being too recent in the minds of the theater-going public in their dramatic form to be grasped in a second avatar, since the human mind almost invariably likes best the way things are done first.

Another drawback is the fact that many of these plays have situations of great dramatic force and sometimes tragic intensity to a degree wholly incompatible with the light-opera idea. New York has not yet had the opportunity of seeing and hearing the light-opera version of Clyde Fitch's charming and tragic "Barbara Frietchie," but I, for one, cannot imagine how the intense scene on the staircase or the end of the play could ever be squared with what the light-opera goer wants.

Of course, the Dumas play is no novelty as far as musical settings are concerned. It has been used a score of times for both light and grand operas. Anything as remote as this particular story will be an easy matter. Witness the version of McCarthy's "If I Were King." Few theater-goers know much about François Villon or the customs and costumes of his day. Hence, a slip or two, if made, does not offend. So also the era of D'Artagnan. But when you come down to our own time, it is a more difficult task to make a play musical.

Nevertheless and notwithstanding, as was said of Miss Betty Arundale's singing, the sign is a hopeful one that light-operas with plots are being demanded for the delectation of the Tired Business Man. We who like our plays may have a shock or two, but on the whole, what's the odds if a good play is slaughtered to make a musical comedy? The main fact is that something with a plot is getting on the Broadway musical stage.

The seriousness of some of the situations may force the Broadway composers to think a little more seriously of their material and their art in trying to cope with the scenes entrusted to them for musical treatment. I, for one, have always thought that we would have good American grand operas only when we had developed writers of light opera capable of doing just as good a job with their type of subject as the composer of the opera seria must do with his. And whatever my own opinions as to whether the works chosen in these particular instances are particularly suitable for musical treatment, I am hopeful that some lessons may be learned to supplement the one that was brought home by Harling's "Deep River." That one was, don't scramble too many types of entertainment—grand opera, musical comedy, melodrama—in one dish.

HERBERT M. JOHNSON, in his trip through Europe in the interests of the new opera house to be built in Chicago, as well as of the personnel of the company which he now manages, came face to face recently with an interesting point of view in regard to the operatic attitude in Europe and America. It appears that in both Dresden and Stuttgart, operatic authorities were amazed at the shortness of the opera seasons in the United States. Dresden has a population of something less than 600,000, and Stuttgart half that. Yet, both of these cities support opera for eleven and a half months in the year. They could not understand why New York, with a population of six millions, and Chicago with nearly three, kept their opera houses open for only six and three months respectively.

Of course, it is easy for many Europeans to misunderstand our climatic conditions, and they overlook the fact that interest in grand opera is certain to be comparatively slim when the mercury is touching the top of the tube. There are other conditions which make long opera seasons an impossibility in the United States, and these have been discussed over and over again. Perhaps the most sweeping one is that Americans do not want that much opera, even when the repertoire numbers as many as sixty works, as is the case in Stuttgart.

Furthermore, opera costs much less over there. Orchestras do not demand the figures that they do here and singers are engaged on salaries which are only a fraction of what they expect here. To the foreign artist, as to the foreign layman, America's streets are paved with gold. All you have to do is to come over here and pick it up. Europe has sent us some wonderful artists, but there have been many more that have received big fees for singing in a manner that was far worse than the singing of some of our all-American-trained singers. The pity is that we continue to pay for them.

Whether, hot or not, America would be interested in opera for eleven months in the year, remains to be seen. The present fact is that, while salaries are at the present height, a season of that length is out of the question.

AT last someone has been found to say a good word for "La Rondine," the Puccini opera to be given next season at the Metropolitan.

For reasons rather difficult to determine, save that the opera was apparently not a success when it had its first performance at Monte Carlo in 1917, the opinion seems to be quite generally held in New York that "Rondine" cannot possibly be good. Expressions of wonderment, even of dismay, were heard when it first became known that the good Mr. Gatti had decided to mount the work at his Broadway temple of the muse.

Yet, I never talked to anyone who had actually heard the work, and neither did I ever find anyone who had talked to any third person who had listened to a performance of it. All simply took it for granted that the Puccini of "Bohème" and "Butterfly" and "Tosca" had misfired entirely when he attempted to treat, in a generally lighter vein, the typically Parisian tale of "Rondine."

On the authority of the Paris *Figaro*, however, this is an opera of no little appeal. A recent performance at Vichy,

with artists from the Opéra-Comique, would seem to have made a distinctly better impression on the *Figaro's* reviewer than that supposed to have been left with various European critics who heard the Monte Carlo première.

Now, we are told that the opera abounds in waltzes that are full of grace and charm, and that the orchestration is delicate, skillful and finely colored. The scene at the Bal Bullier has engaging quadrilles and drinking songs, terminating in a melodious air from a Paris gamin and a duet "in true Puccinian style." The first two acts are built on light and captivating themes, but the third is described as of real dramatic force and as having the effect of true music drama. In the opinion of the Paris writer, the farewell of *Magda* and *Roger* is heartrending, Puccini having written pages here of a pathos that is as genuinely moving and as admirable musically as similar pages in his better known operas.

The score of "Rondine" is, of course, available for those who may be inclined to doubt what the *Figaro* reviewer has written. In an opera of this kind, however, it seems the part of wisdom not to be hasty with predictions, on the basis of what a perusal of the printed page reveals with respect to melodic, and particularly harmonic limitations.

IF Herbert E. Benjamin reads the daily papers, and doubtless he does, he may be pardoned for saying "I told you so."

Mr. Benjamin, you remember—that is, if you recall something I wrote to you last week, and I hope you do—has been enthusiastically referring in the *Tuners' Journal* to the earning powers of renowned musicians. He did not happen to mention either Mischa Elman or Feodor Chaliapin, but if he had read what I have just been reading, he might have. For Elman's name has appeared in various newspaper headlines in connection with a claim that he has lost \$225,000 in realty mortgage investments. He further alleges, as my newspaper friend would say, that this loss is due to misrepresentation.

Commenting on the situation to the New York *Evening Post*, Saul Elman, the violinist's father, said:

"It isn't only the money—the \$225,000—but the swindle. It was done by old friends who for a long time were lawyers for Mischa and me."

"We trusted them, of course. They were our attorneys and for a long time our friends, came to our house, played chess with Mischa and went to Europe with us on the same boat."

"We are artists, not business men. Anybody could take us in. Of course, we had confidence in lawyers who were bosom friends, though we had never trusted them with investments. When they suggested we could make more money in our investments, why should we not do it?"

"What do they say now? 'Poor judgment,' that's all. And they tried to make a settlement, but what they offered was nothing to our loss."

Elman père is also quoted as saying that he and his son had been in the habit of trusting friends to invest Mischa's money. He mentioned the Rothschilds in England, and added, "They have always been good to us." Then, as a sort of postscript, he remarked, "Of course, that was not all Mischa's fortune. And he still has his violin."

IN Chaliapin's case, the circumstances are, according to the *Associated Press*, slightly different. Under a Moscow date line, this news service relates "a story going the rounds in Moscow musical circles." The story is to the effect that a representative of the Soviet Professional Union of Artists called on Chaliapin in Paris to ask for \$100,000 as his contribution to the union. The request was based on Chaliapin's earnings in Europe since 1921, when he received the title of "people's artist." Chaliapin's response is reported to have been a check for twice the amount on a private bank in Moscow. He remarked that he had \$200,000 in the bank in 1916, and suggested that his caller cash the draft and return him the balance.

But, we are told, the bank was seized by the Soviets some years ago. So that is, or is not, that.

WHILE I know that some artists are absurdly unbusiness-like, I have known quite a few whose commercial acumen was by no means below par. There was the late Christine Nilsson, for example, who bought real estate in Boston and presumably drew a tidy income from it.

Once I had first-hand evidence of how acute a musician may be when dealing

[Continued on next page]





[Continued from page 4]

with such matters. I was calling on a celebrated violinist with his manager on the day of one of his concerts, and as we talked, somehow some allusion was made to artists' fees.

"Oh! please," cried our host in a tone of much distress, "please don't speak of money."

"But why not?" I asked. "We all are paid for what we do. Why should we not speak of the necessary money as we discuss our food or your programs?"

He sighed. "Well," he admitted, "after a concert, perhaps yes. But before—no. My father is often with me, and if, in the green room, I see him conversing with a manager or agent at one of my recitals, I always fear they may touch on the money question, and I ask them not to. It disturbs me."

Wishful, then, not to cause this sensitive soul further disturbance, the manager and I instantly began to prate of other things. I was not in a hurry, so I could stay; but the manager had another engagement, and presently announced his departure. Adieux were politely made, and just as the door was about to close on the parting guest, our host called him back.

"By the way," he admonished, "you'll have that check for me tonight, won't you?"

Maybe it was a hat check, surmises your

*McPherson*

## ANN ARBOR CLOSSES SUMMER PROGRAMS

### University Music School Makes New Appointment to Faculty

ANN ARBOR, MICH., Aug. 6.—Two concerts on Aug. 3 closed the summer music season at the University School of Music.

In the afternoon, the summer session orchestra, conducted by David Mattern, guest instructor, in charge of public school music in the absence of Joseph E. Maddy, was heard. Hadley's "Herod" Overture opened the program. A trio arrangement of a Mozart composition followed. Artists in this number were Helen Hull, violinist; Lawrence Goodspeed, cellist, and H. R. Evans, pianist.

William Dreever conducted the orchestra through an air from Bach's D Major Suite and C. G. Fox led the ballet music from "Rosamunde." Other artists were Beth Hamilton and Elma Hess, violinist; Nicholas Falcons, clarinetist; Leonard Falcone, trombone player, and Marion Johnson.

In the evening, Marian Struble Freeman, violinist, and Mable Ross Rhead, pianist, gave a joint concert in Hill Auditorium. An audience of several thousand attended. Mrs. Rhead was heard in a Liszt Etude and two Raff piano numbers and Mrs. Freeman in "La Gitano" by Kreisler and two arrangements by Sarasate and Kreisler. The soloists joined forces in a Beethoven Sonata.

#### Vocal Teacher Engaged

May A. Strong, of the voice department of the Northwestern University School of Music, has been appointed a member of the Ann Arbor school's vocal faculty.

Miss Strong has studied at the Institute of Musical Art in New York and at the American Conservatory in Chicago. She is the recipient of the W. W. Kimball Prize offered by the Chicago Madrigal Club for the best setting of the poem, "May Comes Laughing." Other awards for composition that have come to Miss Strong include the Mu Phi Epsilon prize in composition and the Theodore Presser prize of \$500.

## YALE FEATURES NEW TUNE FOR OLD SONG

### "America the Beautiful" Presented at State Normal Concert

By Arthur Troostwyk

NEW HAVEN, CONN., Aug. 6.—A new musical setting for "America the Beautiful," composed by Dr. Jason Noble Pierce, was featured at the final concert of the Connecticut Summer Normal School in Sprague Memorial Hall at Yale University last week. Dr. Pierce was formerly pastor of the First Congregational Church of Washington, but has been for the last few years a resident of New Haven, and has taken an active part in musical circles. In view of recent endeavors to revise, embellish and improve the national anthem and similar patriotic songs, Dr. Pierce's contribution was received with much interest.

In his arrangement for Katherine Lee Bates' poem he has observed the essential dignity and simplicity of the theme, and has strengthened and embellished it with a variety of melody and rhythm.

Other numbers which had a place on the program were presented by Rhea Sachs, Louise Noyes and Mary Cullom. A group from the physical culture department in conjunction with the Glee Club contributed a series of folk-dances prepared under the direction of Mary Murphy, instructor in physical education. Marion R. Flagg was in charge of the entire program.

#### Observe "Bushnell" Sunday

"Bushnell Sunday," a unique custom in Connecticut churches had its thirty-sixth observance at the Madison. Earle Bushnell, grandson of Cornelius Bushnell of Monitor fame, was the soloist. For years previous, the soloist at the annual event had been Ericson Bushnell, orator and choir singer. The Rev. Samuel Bushnell, oldest surviving son of Cornelius, preached the sermon.

A concert was given in Short Beach last week, the proceeds of which are to be used as a memorial for the poetess, Ella Wheeler Wilcox. At the concert were heard the Winchester Glee Club under Harry Read, organist of Trinity Church; Edith Davies Jones, harpist, friend of the poetess, and Gertrude Morris, diseuse.

#### Musicians Sail and Arrive

Lawrence Gilman, music critic of the *Herald-Tribune*, sailed for Europe on the Hamburg on Aug. 3. He will attend the Bayreuth festival. On the same boat were Nevada Van der Veer, contralto, and Richard Crooks, tenor. Mr. Crooks will sing guest-performances of several operas at Hamburg. Alfredo San Malo, violinist, sailed last week, to return in October, and Alexandre Tcherepnin and his wife were passengers on the Majestic on Aug. 5. Roland Farley, blind composer, and his wife, Elsie Sloan Farley, interior decorator, returned on the Albert Ballin on Aug. 8.

### Congress Library Inquires About Colonel Bellamy

NEW HAVEN, CONN., Aug. 6.—Information concerning Col. Samuel Bellamy, who was born in 1756 and died in 1802, is sought by the office of the division of music, Library of Congress, in Washington. Inquiry, made by the Government, grew out of an investigation following the receipt of a small manuscript music book with the inscription, "The Property of the Bellamy Band, June, 1799." The book contains military marches and popular airs of that period. One of the marches is named the "New Haven" March. According to records, Capt. Bellamy was a selectman of Hamden, a suburb of New Haven, in 1793 and 1794. The library also seeks information concerning one Gould, whose name appears on the historical music book and who is believed to have been a member of the Bellamy Band. ARTHUR TROOSTWYK.

## A Potential Symphony Orchestra Tunes Up



What Very Young Members of One Family Are Doing for the Cause of Music

MILL VALLEY, CAL., Aug. 6.—This little symphony of very young players, pictured above with their teacher, Beth Lackey, is perhaps one of the most unique music ensembles in the world.

Already these children, all members of the Rich (Ricci) family of San Francisco, have appeared in many recitals and concerts. Rosa, eleven, who plays the piano, is the oldest one of the group. Loraine, cornetist, is nine, and Roger, who is the ensemble's violinist, is seven.

Georgie, who not only plays the 'cello but ably handles a full set of drums as well, is six.

There are two children in the family who are still too young to take active part in the symphony. The oldest of these is Emma, who at three not only knows her notes, plays the drum and the piano, but continually begs for a violin. The baby who is five months old, already shows good signs of the influence of music by stopping his crying immediately when he hears the sound of music. AUGUSTA LEINARD.

## HILLSBOROUGH ENDS ORCHESTRAL SEASON

### Gabrilowitsch Leads Final Concert in Summer Schedule

By Marjory M. Fisher

SAN FRANCISCO, Aug. 6.—The Hillsborough summer symphony concerts came to a brilliant conclusion on July 24, with Ossip Gabrilowitsch conducting. The program contained Tchaikovsky's Symphony "Pathétique," the "Clouds" and "Festivals" of Debussy and the "Tannhäuser" Overture.

The Symphony was played with stirring effect, the first and third movements being particularly impressive. The fact that Mr. Gabrilowitsch heard the premiere of this work given under the composer's baton may account to some extent for the brilliancy of his interpretation.

The eight concerts given in the Woodland Theater on Sunday afternoons have attracted large gatherings from an extensive territory. Many of the concerts were heard by capacity audiences. Three conductors—Nicolai Sokoloff, Bruno Walter, and Mr. Gabrilowitsch—were responsible for the programs; and Henry Eichheim led his "Oriental Impressions" at one of the Sokoloff concerts.

A goodly number of unfamiliar works were played during the eight weeks—particularly under Mr. Sokoloff's baton. These included the California premieres of Ernest Bloch's Symphony "Israel," Moore's "P. T. Barnum" and "The Blessed Damozel" by Debussy. Mr. Gabrilowitsch introduced Scriabin's "Divine Poem," and Mr. Walter gave us a first hearing of Schreker's "Birthday of the Infanta."

#### Philharmonic Officers

Louis Persinger was the concertmaster for the Hillsborough season, and Frank Healy managed the concerts for the Philharmonic Society of San Mateo, the sponsoring organization. The officers of the Society are Mrs. George N. Armsby, president; Mrs. John B. Caserly, first vice-president; Mrs. Thomas A. Driscoll, secretary; A. P. Giannini,

treasurer. Other vice-presidents are Mrs. William H. Crocker, John S. Drum, Herbert Fleishhacker, and Mrs. Samuel K. Knight.

The board of directors is composed of Mrs. Gayle Anderton, Raymond Armsby, Robert I. Bentley, H. J. Bettelheim, Walter M. Bird, Charles R. Blyth, Mrs. William B. Bourn, Thomas H. Breeze, Judge George H. Buck, Dr. William Otis Callaway, Mrs. George T. Cameron, Mrs. Selah Chamberlain, Helen P. Chesebrough, Dr. Walter C. Chidester, Mrs. Celia Tobin-Clark, Mrs. Edward H. Clark, Jr., Mrs. Edward L. Eyre, William Fries, Frank Frost, W. L. Glascock, Mrs. Lawrence Harris, Mrs. Robert B. Henderson, Mrs. Osgood Hooker, Robert G. Hooker, Charles S. Howard, George H. Howard.

Also: Samuel K. Knight, Philip M. Lansdale, Edmond Levy, Elliot McAllister, Andrew McCarthy, Mrs. Edward McCauley, Mrs. John L. McGinn, John D. McKee, Mrs. Walter S. Martin, Hon. George T. Marye, Jr., Mrs. A. Mighall, Mrs. George Newhall, John C. Nowell, Philip H. Patchin, Henry W. Poett, Mrs. George A. Pope, Mrs. Gerald Rathbone, D. A. Raybould, E. Vail Stebbins, Mrs. L. Strassburger, Noel Sullivan, Edward J. Tobin, Mrs. Nion Tucker, Cliff M. Weatherwax, Dr. Ray Lyman Wilbur and Mrs. Mountford S. Wilson.

### Athens School to Increase Facilities for Opera

ATHENS, Ga., Aug. 6.—Production of opera "as an institutional and civic enterprise has proven so successful and popular" at the University of Georgia Summer School that Joseph S. Stewart, director, announces increased facilities for the summer of 1928. An enlarged permanent stage, wardrobe, property and dressing rooms are to be built in Woodruff Hall, which in the winter is the indoor sports building on the campus, but which during the summer is used for opera. The building has a seating capacity of 5000. George Folsom Granberry, director of the summer music department, leads the operatic performances.

A digest of the musical resources of the United States and Canada is contained in the new issue of MUSICAL AMERICA's Guide.



# New Horizons Scanned at Baden-Baden Festival

Most Recent Tendencies in Central Europe Illustrated in First Modernist Gathering at Noted Watering Place—Original Short Operas, Film Music and Scores for Mechanical Instruments Share Lists with Works Composed Especially for Members of Young People's Groups—New Compositions by Bartók, Berg, Milhaud, Hindemith, Weill and Toch Featured

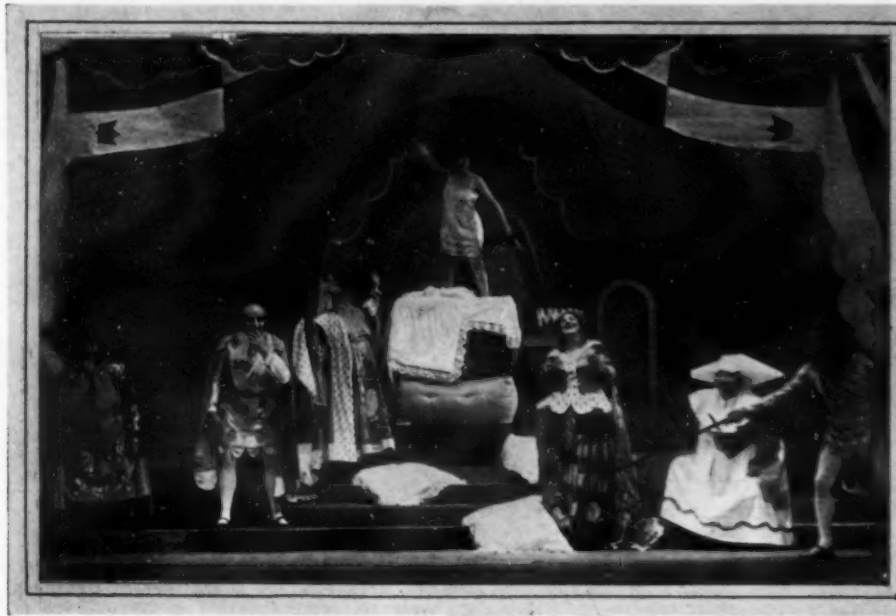


Photo of Opera by Kühn & Hitz, Baden-Baden; Both Pictures Copyright by Dr. Hans Böhm, Berlin-Wilmersdorf

## TWO OF BADEN-BADEN'S NOTABLE EVENTS

Left, Scene from the World Premiere of Ernst Toch's Opera, "The Princess on the Pea-Pod," Based on a Story by Andersen. The Singers, from Left to Right, Are: Messrs. Rippeyer, Giebel and Pechner; Irene Eden, Johanna Klemperer, Mme. Mergler and Erik Wirl. Right, Woodland Concert of the Youthful "Musicians' Guild." Paul Hindemith, as Conductor, Is Seen Leading Performances of His Works

By Dr. Paul Stefan



**B**ADEN-BADEN, July 30.—The modern chamber music festival, which was held in other years at Donaueschingen, was given here instead from July 15 to 17. Since 1921 these events had taken place in the latter Black Forest Village, under the patronage of Prince Max Egon Fürstenberg, who has his seat there. The aim was

the customary chamber music, there were heard works for mechanical instruments, film music, operas of only a few minutes' duration, and music for the organized "Youth Movement," which in Germany has developed a considerable impetus. The first Baden-Baden festival was therefore rich in stirring effect, and the hopes that were placed in the undertaking were all realized.

Among the performed chamber music compositions, I will mention particularly the new Piano Sonata by Bartók, even more "extremist" in style, perhaps, than the Piano Concerto heard at Frankfurt, but of unbelievable rhythmic penetration.

### Berg Suite Pleases

There was also the "Lyric" Suite for string quartet by Alban Berg, which was reviewed in these columns after its Vienna performance. The work made so strong an impression that, in accordance with the wishes of numerous listeners, it had to be repeated at an improvised fourth festival day program.



Photo by Jungmann & Schorn, Baden-Baden

Paul Hindemith, Composer and Director of the Baden-Baden Modernist Festival,

and is to present principally unfamiliar works by still "rising" composers.

These performances soon attracted the attention of the whole musical world, and so many auditors came that in the last few years it was hardly possible to find places for them. The Festhalle in Donaueschingen proved far too small. For this reason an agreement was reached between the arrangers of the Festival—Paul Hindemith, Heinrich Burkard, and Prof. Josef Haas (the latter two pupils of Reger)—and the City of Baden-Baden, by which the Donaueschingen performances are to be given in the latter place, beginning with this year.

### Stirring Events

The festivals in other years always set particular objectives for the artists, and this year at Baden-Baden there were similar strivings. In addition to



Photo by Jungmann & Schorn, Baden-Baden

Heinrich Burkard, Joint Director of the Baden-Baden Events

For the rest, the performance by the Vienna String Quartet was, in view of its great difficulties, quite sensational.

Artistic and charming were the "Alltagsgespräche" ("All-day Conversations") by Hanns Eisler—for four voices and two instruments. The composer is a member of the Vienna Schönberg circle.

The mechanical instruments, which had been exhibited last year at Donaues-

chingen, now stepped forth in their completeness! They are for many purposes surely of better service than mediocre instrumental players. Compositions by Ernst Toch, Hindemith and Lopatnikoff, without exception conceived for these instruments and in part marked down by the composers in notation for these purposes, showed clearly how

much greater the province of music of this sort has become.

Especially noteworthy were the performed examples of film music. First was shown a film with abstract pictures—that is, ceaselessly changing geometrical forms. There was heard at the

[Continued on next page]

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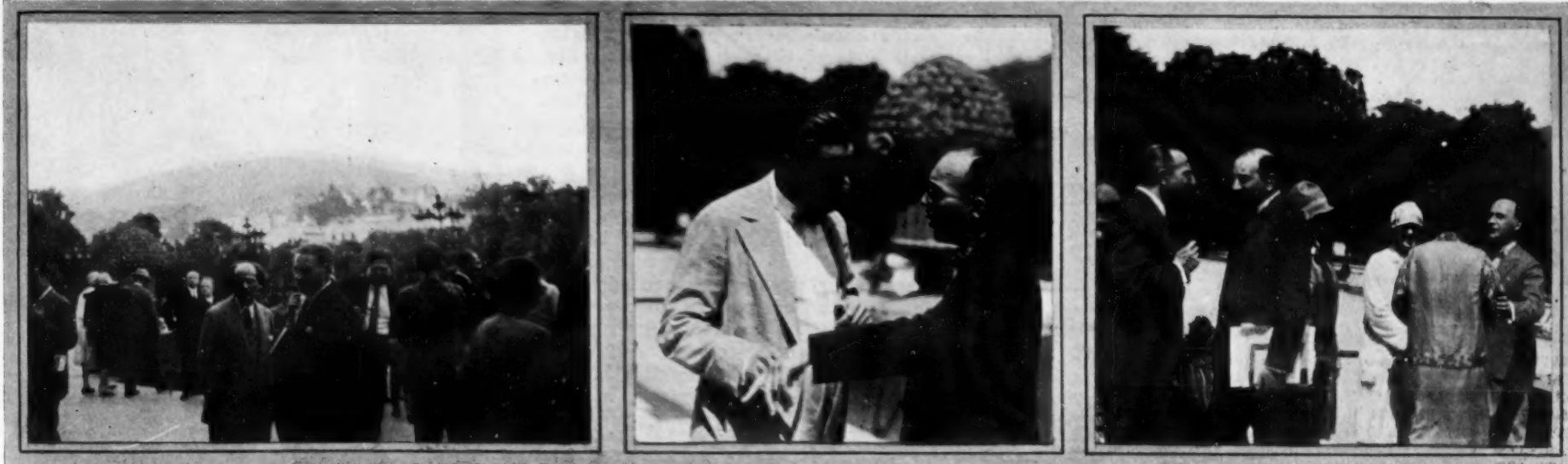
### Entrance Examinations Begin September 22

Address communications to

DAVID SAFERTON, Assistant to the Director  
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# Premières of Novel Works Sponsored by Moderns



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Some Celebrated Festival Guests: The Photograph at the Left Shows a Group in an Intermission Before the Kurhaus, (in Center); Carl Friedberg, Pianist (Left), in Conversation with Adolf Weissman, Critic. The Center Photograph Is of Two Composers Prominent in the Programs, Ernst Toch (Left) and Kurt Weill. Pictured at the Right Are Max Butting, Composer (Left), Discussing the Music with Dr. Paul Stefan, Viennese Editor and Author of the Accompanying Article. Liceo Amar, Leader of the Amar Quartet, Is Seen at Right

[Continued from page 6]

same time an accompanying music by Eisler, first performed by players, and then mechanically presented. There was hardly a difference, except for the greater precision of the mechanism. Then a jolly "Felix-the-Cat" film was shown, with music by Hindemith. A new instrument, the "Music-Chronometer," an invention of Karl Robert Blum, regulated the simultaneous running of film and music.

## Composers Pictured

Still greater was the stride made by the so-called "Triergon-Process," which was demonstrated by the well-known musician and film technician, Guido Bagier, of the UFA Company in Berlin. It is said that this process has been taken over by the Fox Film Company. Here both pictures and music were taken down on the same strip of film.

As one saw the composers, Schreker and Schönberg, and the Berlin critic, Alfred Kerr, talking in the picture, the timbre of their voices was to be immediately recognized. Each gesture corresponded with the accompanying word. The presentation of a process that is still in its infancy allows one to anticipate unsuspected possibilities.

## Dramas in Miniature

The opera evening brought forward four brief works. These included the witty and parodistic legend-opera, "Die Prinzessin auf der Erbse" ("The Princess on the Pea"), after Andersen's story, with music by Ernst Toch. There was also "Die Entführung der Europa" ("The Abduction of Europa")—a charming, graceful piece of lyric music by Darius Milhaud. The sketch, "Hin und Zurück" ("There and Return") by Hindemith and the song-play "Mahoganny," with a text by the young German poet, Bert Brecht, and music by Kurt Weill, were other features.

The little work by Hindemith portrays a marital tragedy. The action, immediately after the murder from jealousy, turns backward until the



Photo by Kuhn & Hitz, Baden-Baden

## A HISTORIC SQUARE IN BADEN-BADEN

One Corner of the Römerplatz, in the Black Forest Watering Place. Here, in the "Square of the Romans," the Ruins of the Ancient Baths Are Still to Be Seen in the Grotto Under the Ground

opening situation has been reached again—a device which also in the music impresses as unusually rich in emotion.

Just as stirring, at least in the performance, was "Mahoganny." In a desolate, but almost overpowering, scene, the desperadoes of a Utopian city, Mahoganny, come to an understanding with Life, with themselves and at last with God. The music is not quite so strong as the over-powerful scene, but is still of great penetration.

Among the participants in the excellent opera evening one must mention first of all the Baden-Baden conductor, Ernst Mehlich; Bert Brecht and Walter Brüggemann as stage directors; Johanna Klemperer, wife of the noted conductor, and Irene Eden, among the singers, who included also the tenor, Erik

Wirl. This operatic program was repeated.

## Lays of "Youth Movement"

There are, in Germany and also in Austria, organizations which call the young of both sexes to go upon group wanderings and also to participate in artistic evenings with music. These youthful societies stand also in a musical way under unified leadership.

For a long time they occupied themselves with true and counterfeit folk-songs, which they sang to the lute. Now they are using old choruses of the pre-classic period, to which modern music is especially relating itself. Throughout the year the musical leaders of the young people's leagues meet for exercises in common.

The guests of the Baden-Baden sessions had the opportunity to come into touch with the musicians of the Youth Movement. The session was introduced by Paul Hindemith, who had written choruses and individual instrumental works for the organizations. As these were performed before numerous auditors in the woods, the composer himself joined in playing stringed instruments. This woodland music included round dances and choral works.

It is understandable that by this

## Pittsburgh Forms Choir Bureau

PITTSBURGH, Aug. 6.—Plans are being developed to give church singers and organists of Pittsburgh and the surrounding territory the expert services of a choir bureau, formed on metropolitan lines and organized to promote the interests of both musicians and music committees in equal measure.

W. E. B.

means modern music can penetrate to the people and is thus likely to give up its exclusive position for a place in the public's esteem. And this is surely a symptom of high significance, a good ambassadorship of the Baden-Baden Festival.

## Sarah Davison Makes Début in "Rigoletto"

Sarah Davison, soprano, a newcomer in the operatic field, won decided approval of a large audience which witnessed her début as *Gilda* in an outdoor performance of Verdi's "Rigoletto" at Starlight Park, New York, on the evening of Aug. 4. Miss Davison won a number of recalls after "Caro Nome," and was much applauded throughout the evening. Vincent Carelli appeared as the *Duke* in place of Salvatore Sciarretti, who was indisposed. The performance was conducted by Mr. Simeoni. Incidental dances were presented by Alexis Kosloff and Rita De Leporte of the Metropolitan Opera Company.



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NEW YORK, AUGUST 13, 1927

## THE GUGGENHEIM AWARDS

ACHIEVEMENTS of administrators of the John Simon Guggenheim Memorial Foundation to further creative and research work and to aid students in all branches of learning are shown in the annual report of the Foundation to have enabled fifty-five young people in continuing their work in Europe and elsewhere. In this activity the Foundation spent \$103,535.77 during the year, says the statement. This is the third of the institution's series of grants. In 1925 fourteen scholars and artists were assisted; in 1926, thirty-nine, and now, in 1927, fifty-five potential geniuses have been fostered.

The report notes that the Committee of Selection in making nominations requires evidence of unusual capacity for independent research, as opposed to and distinguished from the supervised research ordinarily carried on for a graduate degree. The body has considered previous scholarly productions which have won approval to be the best evidence of this capacity.

Similarly, with reference to appointments for creative work in the Fine Arts, the production of paintings, etchings, works of sculpture and musical compositions which won the approval of those competent to judge of them have furnished the committee with criteria of selection.

The ideal application for a fellowship on this foundation disclosed a research or creative project already undertaken and in progress, which the applicant has carried to the point where he finds it necessary to have the benefit of the advice of certain original documents, or analogous advan-

tages, available in some foreign university, museum, library or institution of research.

Of the approximate \$100,000 disbursed by the Foundation, about \$12,000 has gone into the solving of the musician's question. This is a generous proportion, when it is considered that the fellowship awards have covered physiology, painting, European history, English, economics, biology, philosophy, etching, medicine, chemistry, zoology, physics, mathematics, sculpture, literature, politics, languages and many other subjects.

Of the six musicians who were named to fellowships in the 1927 list, one was aided in the continuation of scientific studies "of the musical conceptions of the African peoples and a comparison of these conceptions with the musical conceptions of the older systems of music in Europe." The five others are continuing onward with ultimate excellence in the composer's art as a goal through the Foundation's awards. Both of the fellowship winners in 1926, one of whom has again been assisted this year through a renewal of his first fellowship, are composers.

## MEMORY CONTESTS AND MUSICIANSHIP

OF 1972 papers examined at the music memory contest held last week by the Edwin Franko Goldman Band in Central Park, New York, there was no perfect score; and in five years only one perfect paper has been handed in. But no musician need hide his head in shame. There is in this no disgrace for the youths and maidens who take seriously this sort of entertainment.

The question as to whether the mere ability to attach a name to an excerpt of this number or that has anything to do with real musical appreciation is open to debate. The same question might be raised concerning a person who went through a picture gallery affixing labels to paintings, but who had little or no understanding or appreciation of the art of painting. The cultivated musician may or may not be able to "place" this measure or that from a Brahms Symphony or a Beethoven Overture, but that surely does not detract from his culture or his appreciation and enjoyment of the art of music.

It may well be that constant attendance upon any series of concerts will familiarize one with the repertoire of the particular organization giving them, but the fact remains that many good musicians would probably be found wanting if confronted with a few measures snatched haphazard from Strauss' "Pizzicato Polka," the "Egmont" Overture of Beethoven, Offenbach's "Orpheus" Overture and Goldmark's "Sakuntala" numbers which figured in this particular contest.

Another drawback is the fact that after about ten minutes of this sort of thing the mind clogs itself and titles of even very familiar pieces assume the elusive quality of quicksilver. At a contest held at a social meeting at one of our chief American conservatories, the director played the opening measures of a song much in vogue among the vocal teachers there. The contestants protested that they had heard it but couldn't remember its name. The director then remarked that you could not walk down the corridor at any hour of any day without hearing this particular strain coming from somewhere. All those who were gathered there were musicians. Yet not one knew what it was!

Undoubtedly anything that stimulates an interest in music is valuable, and memory training is helpful in or out of the arts. But let not the 1927 contestants who did not win medals in this contest despair. They may achieve only lowly rank in a music memory contest and yet do worthwhile things in the world of music. And they can take comfort in the reasonable assumption that some celebrities of music would have made a showing no better than theirs.

## TWO WEEKS' NOTICE ESSENTIAL

READERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

## Personalities



Photo by International Newsreel

### Rounding Out a Romantic Cycle

When the liner Paris docked in New York on Tuesday of last week, it brought two musical travelers—Mary Lewis and her husband, Michael Bohnen, both of the Metropolitan. Duplicating Miss Lewis' devotion in hurriedly changing her schedule to sail without troupeau, when the Metropolitan bass's engagements called him abroad last spring, it is said that Mr. Bohnen took ship to return after a mere snatching of a few necessities. Miss Lewis went immediately to Chicago in order to fulfill a series of appearances at Ravinia.

**Pavlowa**—Anna Pavlowa has often been likened in the delicacy of her ballet interpretations to a flower, and a florist in Holland has now named a rare and expensive variety of white tulip in her honor.

**Barozzi**—White Sulphur Springs and tennis have claimed Socrate Barozzi, Rumanian violinist, for the remainder of the summer. He has rented a cottage at Hotel Greenbrier and refuses steadfastly to discuss anything connected with business, even his two New York appearances next fall and his winter touring activities.

**Garrison**—Mabel Garrison, soprano, and her husband, George Siemmon, pianist, who departed on an extended trip through the Near East last January, returned recently via Italy and France. They are now leading a rustic life on their farm at Valois, N. Y., where, they report, agricultural scenes are for the moment quite as attractive as footlight vistas.

**D'Aranyi**—Yelly D'Aranyi, the young Hungarian violinist, who is expected to come to America for her first tour in November, has recently given the first performance of Ravel's new violin sonata in England, at his special request and with the composer at the piano. Ravel, who wrote his "Tzigane" for Miss D'Aranyi, has often accompanied this artist abroad and has played many of his compositions with her.

**Meyer**—During the summer period, Marjorie Meyer, soprano, is invariably besieged with invitations to lend her skill at various religious functions in the territory surrounding her home at Lake George, N. Y. Recently she was soloist at the first community service at Bolton Landing. On another occasion she led the hymn singing and sang two sacred solos at the Lake George Country Club. On Aug. 7 she was to be guest soloist at the Church of St. Sacramento. Miss Meyer is devoting her time revising her repertoire and polishing up her operatic rôles for the coming season.

**Mott**—A charming musical resort in Europe has been discovered by Alice Garrigue Mott, New York voice teacher. While recently en route to Prague to see her brother-in-law, Thomas Garrigue Masaryk, President of Czechoslovakia, Mme. Mott stopped for a few days at Bad Wildungen. There, she writes, she heard an excellent concert given by Heinrich Knotte, tenor, formerly of the Metropolitan Opera, in the initial Wagner evening given by the Kur Orchestra, under Otto Albert. Mme. Mott will later go, via Switzerland, to Montecatini, Italy, to visit her pupil, Teresa Gluck, engaged to sing in the Opera there. Mme. Mott will return to New York in September.



# Point and Counterpoint

By Cantus Firmus, Jr.

When Music Hits the Mat



HE Fifty-seven Varieties of Applause, used in as many countries, have often occupied the attention of gentle lexicographers. Thus, groans from listeners may spell tragedy in the opera houses of sunny Italy, but in China they are said to indicate lively enthusiasm. It remained for palpitating Manhattan to invent a form of emotional outlet even more emphatic than the Chautauqua handkerchief salute. When exigencies of the concrete seats at the Lewisohn Stadium made mats of straw almost indispensable, a new industry was born. Some wag, a few years ago, began the custom of expressing transports by hurling the mats down onto the field. In the throes resulting from close application to the "Poem of Ecstasy," this gentle occupation sometimes became epidemic.

## A Tocsin Sounded

The violent form of approval recently reached such a pitch that the Stadium officials were forced to Sound a Warning.

Inclosed in the program the other evening appeared the notice we herewith reproduce.

## N · O · T · I · C · E

We would respectfully request that the audience refrain from throwing mats. While we appreciate and value the spirit and enthusiasm which prompts these demonstrations, in view of the fact that personal injuries have resulted, we feel sure that the audience will refrain from this form of demonstration in future.

STADIUM CONCERTS, Inc.

It is rumored that this step was taken after a conference. The opposition members—who clung to the theory that Americans are born free and equal, even though accuracy of pitching arms vary (cf. American League)—urged the interesting alternative of providing the conductor, orchestra, members and the

field patrons with baseball chest protectors and masks.

These might have been supplied by the same purveyors as are the straw pancake-missiles.

Another wight suggested that the Metropolitan Museum be induced to lend its valuable armor.

But, after carefully considering the technical difficulties in the way of keeping all sizes and proper quantities of protective pieces in stock, the ultimatum was decided upon.

## Combating the Curve

How it is to be enforced is another matter. Unless one fastens the cushions gently but firmly to the concrete, the natural fallibility of zealous mortals may get the better of their inhibitions.

An admirer of Strauss will find it hard to resist a fierce war-cry and a swooping circular motion of the hand inclosing the mat, when the brass sheep begin bleating in "Don Quixote." Even a packing magnate might find himself unaccountably moved at that graphic page.

Though straw mats have always seemed to go very well with excerpts from "Madama Butterfly," there is a dire possibility that the listeners might further emulate Oriental custom by removing their shoes!

## Speeding the Passing Pest

Speed in pitching also comes in for some trials. One hears rather little of the Honeggerian locomotive these days, but the Rimsky bee bumbles on. This season there has been a recruit to the rapid transit vehicles in Converse on the subject of the Ford. With this whizzing instrument of dissonant jolts, the most redoubtable hurler might have trouble to compete.

When the promised Lindbergh airplane saga comes along, perhaps, the Long Arm of the Lawless will at last be dissuaded from activity. For then, it is reasonable to hope, even iron muscles will tire. Making the "plop" of missiles keep up with the explosions of a high-power motor may exhaust the Rage for Repercussion.

Till that day—a Duck in time is better than a whole brace of roast canvas-back.

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## Weelkes, the Madrigalist

Please give the dates of Weelkes, the madrigal writer. ANGUS CORWIN. Brooklyn, Aug. 6, 1927.

The dates of his birth and death are unknown. He was organist of Winchester College in 1600, received his degree of Mus. Bac., at Oxford in 1602, and was organist of Chichester Cathedral in 1608.

???

## Stage Names

Will you please list some singers who have used assumed names as opera singers? AMELIA TROCHU. Chicago, Aug. 4, 1927.

Mme. Dorus-Gras' real name was van Steenkiste; Melba's name is Nellie Mitchell Armstrong; Nordica's name was Norton; Nevada's name is Wixom; Destinn's name is Kittl; Albani's name was Lajeunesse and now is Gye; Rita Fornia's name was Newman.

???

## About Camilla Urso

Please tell me something about the career of Camilla Urso. Is she still living? VIOLINISTE. New York City, Aug. 7, 1927.

Camilla Urso died in New York, Jan. 30, 1902. She was born in Nantes, France, June 13, 1842, and was a pupil of Massart in Paris. She played in the United States at the age of ten, accom-

panied by her father, sharing programs with the greatest singers of the day. She retired for about seven years to perfect her playing and re-appeared in 1862, being hailed as a great virtuoso in all parts of the world. In 1895, she settled in New York and was heard only seldom thereafter. She made appearances in vaudeville in 1900.

???

## "Der Häusliche Krieg"

Has Schubert's "Der Häusliche Krieg" ever been sung in this country? If so, when and where? "VORA CIOUS." Trenton, N. J., Aug. 5, 1927.

The only performance we know of was under the baton of Howard Barlow last April in Pelham, N. Y. The work was arranged for female voices and a special English translation was used. Incidentally it proved highly successful.

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ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## "Flautando"

What does the direction, "flautando" mean in violin music? V. D. R. St. Paul, Minn., Aug. 2, 1927.

It is a direction to play over the finger-board near the middle of the string in order to give a sort of flutelike tone.

???

## The Adult Voice

At what age can it be definitely determined what quality a youth's voice is to be? I mean how soon after the breaking of the voice from the boy treble?

H. H. H.

Roanoke, Va., Aug. 6, 1927.

This varies so much with the individual that it is extremely difficult to say. Most boys' voices go down very low after the break, even when they are

to be tenors later on. At a hazard, one might say that at least three years after the last vestige of the treble voice has gone, it might be possible to tell. If the boy has had a good voice, he should do no singing whatever during the changing years and should be watched very carefully for several years after. Unfortunately, a good treble voice by no means presupposes a good adult voice!

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## That Meyerbeer Opera

I have seen the "Shadow Song" that Galli-Curci sings, listed as from "Le Pardon de Ploermel" and also from "Dinorah." Will you please explain why this is?

Athens, Ohio, Aug. 3, 1927.

They are the same work. The title is "Dinorah ou le Pardon de Ploermel." It is usually known by the sub-title in

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# Musical Artists at Sea: Anecdotes of Shipboard

[Continued from page 3]

of that particular form of entertainment is unquestionably the most universal and reliable. Music, besides, does not depend upon understanding of a certain language for enjoyment—an important feature when the diverse nationalities of the average passenger list are taken into account.

In the early part of the voyage, the purser or the chief steward, usually the former, would request a few talented or public-spirited passengers to form a committee for the purpose of providing a program or series of programs in the social hall or lounge of the first class accommodations. All the first-class passengers were invited to be present, and the occasion took on a slightly formal air.

In those days almost any type of entertainment might be included, according to the special talents that happened to be congregated on board at the moment. One program might include arias, tableaux, imitations of famous persons, scenes from Shakespeare, or tap-dancing. In the course of time it became the custom to make a free-will collection at the end of the concert for the "seamen's fund," an international charity devoted to caring for the widows, orphans and other dependents of sailors who met their death in the discharge of their duties.

## Formality Steps In

With the shortening of the length of time required for ocean voyages and the amazing increase in the luxury surrounding them (including entertainment schedules undreamed of in the old days), the character of the ship's concert gradually changed. It remained a feature of the trip, and the various seamen's charities became the traditional beneficiaries, but it was limited to one night, preferably the last night out, or the one preceding that. The program dropped its impromptu significance and acquired the manners and importance of a première at Carnegie or Aeolian Hall.

Extreme formality of attire became the rule in deference to the hour—nine o'clock—the international importance of the artists appearing, and the unquestionable beauty of the setting. The program was short, ultra-classical and not infrequently of musical importance, and the collections large, ranging from one to twenty-five dollars per hearer.

Such was the ship's concert at the height of its brilliance eight years ago, but it, like everything else, has felt the influence of the "jazz age."

## Inroads of Terpsichore

The purser of one of the greatest ships afloat, a White Star liner so magnificent that it attracts the *élite* of every nation and every calling, summed up the shift in emphasis in this fashion: "The old-time ship's concert is a thing of the past. People would much rather dance, and the concert takes time that could be used for dancing. You see, it is held in the same room and the carpet and chairs have to be removed afterward, before dancing can begin, and all that takes time. The passengers would rather contribute to a direct appeal for funds for the charities and not have their play-time curtailed. So, unless there is special talent on board, the concert is done away with and some prominent passenger makes a direct appeal. On our last trip Nicholas Murray Butler was the spokesman, and an excellent one he was, too."

"This does not mean that concerts are never held. If there are enough persons of talent who are willing to appear, we are only too glad to arrange it. Or, quite frequently, a lecture by some passenger of note will be given. Sir Ernest Shackleton lectured on his polar expeditions on one occasion, and it was tremendously appreciated. But the day when anyone who could be corralled got up and did parlor tricks is past—at least on the big liners."

## "Noblesse Oblige" Rules

There are times, depending upon the season, when not even one professional musician is on board, and there are others when a whole opera could easily be staged. And the second case, strangely enough, is more trying than the first, for invariably the purser becomes involved in a vicious circle of "I will, if he (or she) will." And this, be it remem-



Lounge of Hamburg-American Liner, New York, Dedicated by Galski and Gabrilowitsch

bered, is not professional jealousy so much as professional modesty, for what young Metropolitan singer wants to crowd toward the edge of the stage, only to see another member of the company of more reputation and experience sitting down in front?

It is in such situations that the purser wins his spurs, and be it said to his credit and that of the musical profession, that flat, definite and conclusive refusals are few and far between. Those refusals, when they have occurred, have been of the stuff that the "temperament" myths are made of. But, interesting as they are, they cannot in fairness be repeated, since the weight of the evidence lies so preponderantly on the other side.

## A Paderewski Anecdote

Sometimes the musicians themselves have been known to establish "the seating at the King's table" and settle the problems of preëminence without reference to the purser or committee. A story goes, unauthenticated to be sure, but with the weight of legend, that Paderewski and his friend and pupil, Ernest Schelling, once found themselves literally "in the same boat."

The purser desiring to avail himself of the services of both and offend neither, invited them both to appear on the program of the ship's concert. Paderewski, with consummate grace and good-will, and believing two pianists on one program to be too many, urged his pupil to take part. Mr. Schelling, with equal tact, accepted his friend's dictum. When the moment for Mr. Schelling's appearance arrived, he rose and, amid a storm of applause, escorted Paderewski to the piano. The latter, as always, accepted the tribute gracefully and played.

It is not too much to say that if a vote were taken among pursers and other ships' officials as to popularity and desirability as a passenger of all those ever carried across the Atlantic, the name of the great Polish artist would be in the topmost heights.

The list of those who have donated their services, and who have done so willingly and with genuine sincerity and grace, is a long and imposing one: Kreisler, Hoffman, Bachaus, Elman, McCormack, Chamlee, Galski, Gabrilowitsch, Chaliapin, Rappold, Hempel, Cortot, Thibaud, Didur, Heifetz, Jeritza. And this is to mention only a few.

Of Chaliapin it is said that he "never refuses" and invariably he is not allowed to leave the stage until he has sung the "Volga Boatmen's Song."

## When Cortot Played Jazz

A delightful story is told of Alfred Cortot. It happened on board the Paris of the French line. When asked to take part in the ship's concert, he replied that he would—gladly—"on one condition."

"And that is?" inquired the purser, with some trepidation.

"That I be permitted to play *only* jazz."

And jazz he played—to the exquisite delight of the audience. Jazz, as the French pianist explained on that memorable occasion, is "evolution music." When it first appeared it was an innova-

tion in rhythm, and may still be said to be in a transitional phase, defining itself, so to speak. It is, he believes, a definite step toward a new style of music, and as such he gives it serious and sincere attention.

## A Dedication Concert

When the Hamburg-American Line placed its new ship, the New York, in service on April 21 last, there were on the passenger list two famous names, Johanna Galski and Ossip Gabrilowitsch. Approached by the purser with regard to appearing in the traditional ship's concert, these two artists not only agreed to appear, but offered to arrange a dedication, suitable for the maiden voyage of the German liner. This they did, and the passengers in the beautiful

social hall of the New York heard an impressive program from the works of Schubert, Schumann, Brahms and Chopin.

The courtesy of the traveling musician is not always restricted to the first-class passengers, the purser of the George Washington of the United States Lines, pointed out, and recalled a charming instance of such friendly cooperation. Pavel Ludikar, Czechoslovakian concert pianist and singer, learned in the course of a certain voyage that a considerable number of his fellow countrymen were also on board, but traveling second-class.

Quietly he made arrangements for a concert below in the second-class lounge. He entertained his fellow-Czechs for forty minutes with a program adapted to their special taste. Word of his kindly action preceded him upstairs and when he reappeared in the first-class social hall he was met with a demand for a second concert. He acceded and gave a charming impromptu recital.

## When Throats "Balk"

The circumstances of the actual voyage and the season are important contributing causes toward the appearance or non-appearance of artists. Sea air affects the throats of many singers and prevents actual participation when they would be entirely willing. Others will not break in upon a period dedicated to rest for any reason whatsoever. Some fear to have it thought that they are seeking notoriety. In only one discoverable case has an artist refused flatly to appear without the usual guarantee.

Varied and interesting are the musical tid-bits that are to be gleaned in the course of a few minutes' conversation with the various pursers who have ministered to the special needs of the professional musician at sea. One line, for example, furnishes practice rooms, so that artists may work without interruption; another places the piano in the dining saloon at the disposal of those who wish to work between meal hours; several liners have two or three grand pianos on board.

Paderewski, it is ascertained, always has his own grand piano in his suite,

[Continued on page 15]

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## Russian Works Led by Altschuler; Monteux Says "Au Revoir" to Bowl

**Galic Program Marks Conclusion of French Conductor's Engagement in Hollywood Amphitheater—Dan Gridley, Winner in Auditions, Heard as Soloist—Stravinsky Symphony and "Humoresque" for Four Bassoons by Prokofieff Prove Interesting Novelties**

LOS ANGELES, Aug. 6.—With six of its nine conductors now having passed in review, the Hollywood Bowl season entered upon the final half of its eight weeks' season. The concerts were heard with such enthusiasm and the attendance was so large that the result should be completely to wipe out the small deficit incurred in the first four weeks. Increasing interest in the final performances of Pierre Monteux' engagement, the engagement of Dan Gridley as tenor soloist, and the appearance of Modest Altschuler as conductor in a program of Russian music have all had an important part in carrying the season to success.

### Chausson Music Played

The favorable impression which Mr. Monteux created on his first appearance was deepened on the three subsequent nights of his engagement. Thursday night, July 28, so-called "symphony night," brought forward Chausson's Symphony in B Flat for its first Los Angeles hearing. Familiar numbers heard in the same list were "The Flying Dutchman," Debussy's "Iberia" and Strauss' "Till Eulenspiegel."

Mr. Monteux, as might be expected, seemed to possess the qualities necessary to interpret works of the French school with the requisite flair. Thus, the Debussy number was led with *esprit* and a sensitive appreciation of its impressionistic character. Mr. Monteux' fine sense of rhythm again brought a happy adjustment of dynamics.

The Chausson Symphony, while not among the most convincing of French works, was nevertheless able to hold the attention of the audience through the richness of its orchestration and the interesting development of its thematic material. The orchestra played well and shared in the applause. The Strauss work proved a happy choice for a closing number.

### Resident Tenor Appears

On Friday night a large audience included many who were manifestly present to do honor to Mr. Gridley, Los Angeles singer. He was the choice of the committee in the recent auditions of Southern California talent. Mr. Gridley possesses a voice of heroic proportions, yet sufficiently controlled to enable him

to realize artistic and subtle effects. Of rich quality, the voice also rings true; and it easily filled the vast amphitheater.

These qualities were the outstanding merits in his numbers—an aria from "Andrea Chenier" and "Lend Me Your Aid" from Gounod's "Queen of Sheba." The last number, as well as two encores, were sung in excellent English.

### From Grétry to Wagner

The orchestral numbers were the Ballet Suite from "Cephale et Procris" by Grétry-Mottl; "Forest Murmurs" from "Siegfried" and Rimsky-Korsakoff's "Schéhérazade." Mottl's arrangement of the Grétry suite was altogether delightful. The Wagner number, however, seemed to lack point and much of its charm evaporated before it reached the audience.

"Schéhérazade" fared better, although one might have expected a more poetic and colorful performance, judging from Mr. Monteux' previous appearances. His reading seemed lacking in that indefinable quality which helps to bring the legend into reality. Sylvain Noack's playing in the violin solo passages was masterly.

### "French Night" Enjoyed

Saturday night, the last of Mr. Monteux' engagement, was designated "French night." Four numbers not often heard were played. Beginning with the Overture to Lalo's "Le Roi D'Ys," the leader summoned his musicians to some uncommonly fine playing. There were also Charpentier's "Impressions of Italy," Chabrier's "Fête Polonoise" and Delibes' "Sylvia" Ballet Suite. Mr. Monteux brought out all the elegance and feeling in his deft and sure manner. He was given an ovation.

### Stravinsky Symphony Given

The beginning of the fifth week introduced Mr. Altschuler, formerly conductor of the Russian Symphony in New York, and now conductor of the Glendale Symphony, in an all-Russian program. The program was heard by one of the largest audiences of the season, despite a rather cool evening. The outstanding numbers were Stravinsky's First Symphony, in its first Los Angeles hearing, and Rachmaninoff's tone poem, "The Island of the Dead." From a popular viewpoint, however, the light and short numbers coming in the latter half of the program were evidently preferable.

The Stravinsky opus bears little evidence of the path which the composer has since elected to travel. Nevertheless, it has interesting moments, made doubly so by the fine playing of the orchestra.

Rachmaninoff's "Island" had an exceedingly fine performance. The other numbers included one by Ilyinsky, a Humoresque for four bassoons by Prokofieff, "Soldier's Song" by Altschuler and the "1812" Overture of Tchaikovsky.

Evidently inspired by the warm welcome accorded him, Mr. Altschuler conducted with fire and zeal. In no concert of the season can it be recalled that the orchestra has proffered more consistently good playing than on this occasion. Incidentally, the orchestra has been declared by Leopold Stokowski, who attended the concert, to be not only "one of the finest in America, but also in the whole world."

### Reception for Guest

Following the program, a reception in honor of Mr. Altschuler was given by Mr. and Mrs. J. Boyce-Smith in their Hollywood home. Mrs. Boyce-Smith was chairman of the auditions board. Many persons prominent in social and musical circles were numbered among the 100 guests.

HAL DAVIDSON CRAIN.

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### Briton Invents Disk to Play Thirty Minutes

LONDON, July 30.—A gramophone record of the usual diameter and thickness which will reproduce speech continuously for thirty minutes has been designed and constructed by Capt. H. J. Round. Frequent attempts have been made to construct a record of this type, and Capt. Round is the first to achieve success.

### Guy Maier Returns from Tour as Examiner of Juilliard Applicants

Guy Maier has returned to Ann Arbor from a trip which he made in the interests of the Juilliard Foundation. He visited all the large cities of the east, middle west and far west, acting as chief examiner for out-of-town piano applicants to the Juilliard School. This was Mr. Maier's second tour to the coast within six months, since he spent last January concertizing with Lee Pattison in that district. Since Jan. 1 Mr. Maier has given eighteen concerts in this country and spent twenty days in Europe. Abroad he played in England, France, Germany and Holland, returning to America in time to complete his term as head of the piano department at the Ann Arbor University School of Music. He then spent three weeks as traveling examiner for the Foundation. Mr. Maier will spend a short vacation in Ann Arbor and Chautauqua before resuming his activities in September.

### Mary Lewis to Appear in Atlantic City with de Stefano

Mary Lewis has been engaged with Salvatore de Stefano, harpist, for a joint recital at the National Wholesale Drugists' Association Convention at Atlantic City, N. J., on Sept. 28.

### CHICAGO MUSICAL COLLEGE BOOKS DRAMATIC TEACHER

**Lester Alden Will Give Instruction in  
Theatrical Art—Has Appeared With  
Mrs. Fiske and Bertha Kalisch**

CHICAGO, Aug. 6.—Lester Alden, actor and exponent of dramatic art, has been added to the faculty of the Chicago

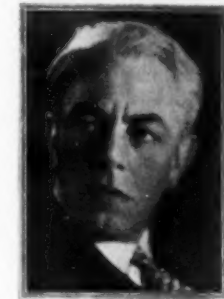
Musical College. He will take up his duties next month as teacher of dramatic art in the School of Acting and Expression.

Mr. Alden's stage career began with Minnie Maddern Fiske in "Mary of Magdala." This engagement was followed by a season with Henry Miller in repertoire, and by

later seasons with Effie Ellsler and Margaret Wycherly. Subsequently Mr. Alden was for several years a director and an actor in stock and vaudeville. He appeared with Russell Janney in "The Garden of Paradise," and with Maude Hanford in "The Three of Us."

After these years of stage experience, Mr. Alden toured the New England states with the Beethoven Quartet as dramatic reader. He was next engaged by the Players' Club of Chicago as dramatic art director and producer. He served in this capacity for fifteen years, during which time he brought to production more than 100 plays of the modern school.

When Mr. Alden returned to his profession in 1925, Bertha Kalisch engaged him to appear with her in "Magda," during the season of 1925-1926. On her transcontinental tour he was associate player in her productions of "Magda" and "The Riddle Woman."



Lester Alden



TINA VLADIMIR  
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# Bayreuth Summons Pilgrims in 50th Year

[Continued from page 1]

Mozart, and others can not look any further into the past than Stravinsky. Of living composers, Deems Taylor is one who has not turned his back upon Richard the First.

And yet the thousands flock to Bayreuth to hear "Tristan," "Parsifal" and "The Ring." Thousands will submit to the proposed sanctity of "Parsifal," and not move a muscle to applaud, to evade or to condemn. It is still sacred ground, that road up the hill to the Festspielhaus, and this week the rich and the relatively poor, the proud and the humble, the aesthetes and the lovers of music, the Wagnerites and the scouting music reporters, have plodded up to the sanctuary, watched by that crowd of insatiable and silent Bayreuthers, who may, for all their contemplative eyes reveal to the contrary, be wondering, after fifty years, just what it is that brings these people to town.

## Trumpeters Call Pilgrims

And yet, when the trumpeters sound their warning themes, and the crowd has eventually melted out of its respective groups and found its way into the somehow still impressive theater, it is impossible to deny that this common mood which settles over the entire audience, as the doors begin to close and one awaits the dimming of the lights and the first unheralded notes from the hidden orchestra—it is impossible to deny that this mood partakes of the unfloutable magic created by living music. The loyalty of the mass has a practical quality which no amount of heated theorizing can gain. In an era when the German nation is putting likenesses of Goethe and Schiller and Leibnitz and Kant upon its postage stamps, it is not surprising to find that there are many Germans who look toward Bayreuth with a patriotic sturdiness of enthusiasm and of trust which has little or nothing to do with the question of "the music of the future."

There are the usual pros and cons about the Bayreuth question, for Wagner was not more talkative himself than he was successful in making others talk about him. And, out of the original fury he evoked among the Hanslicks, much heat still remains to enliven the words of this or that German writer upon musical events.

While some continue to proclaim that Bayreuth is old-fashioned, and no longer has a right to exist, and others remind that Wagner himself approved of having other masterpieces produced in his theater, Siegfried Wagner and his colleagues continue to maintain Bayreuth according to the procedure by which it was founded. The spirit may be discussed elsewhere; it is the letter that is obeyed at Bayreuth.

## A Temple of Tradition

For Bayreuth stands less for the Wagnerian idea than for the Wagnerian tradition. When other theaters are trying new scenic devices and new musical interpretations for "The Ring," Bayreuth continues to hold stanchly to all that was set down in the first performances at the Festspielhaus. Conductors trained in the original tempi preserve these during the performances as sacredly as if they were sitting on a museum shelf under a glass dome.

When new scenery is devised for one of the music dramas, it is made to look fresh and beautiful, but not new in style. The old gestures are employed, as steadfastly as if they had been described in the runes on *Wotan's* spear. And that the company does not respond to curtain calls is surely because it is safer not to let any personal element deceive the audience into thinking that there is anything in Bayreuth as important as Bayreuth itself, not even a magnificent *Wotan*, a Karl Muck or a shining *Brünnhilde*.

## Staging Old-Fashioned

A few concessions to what becomes by comparison a modernist tendency have been made here and there in the staging of the works. *Parsifal's* swan flops onto the stage, but the gentle dove from up in the flies withholds its consummating presence at the end of the *Bühnenweihfestspiel*. Or perhaps its machinery wouldn't work on the second night of the season! The *Rhinemaidens* still float songfully in mid-air, and the dragon still rears its green back at *Siegfried's* intrusion. The stereotyped rain-bow slants from foreground to Wal-



A Convivial Group in the Festspielhaus Restaurant: (Left to Right) Fritz Wolff, Who Was Cast as "Loge" and "Parsifal"; Wolfgram Humperdinck, Assistant Stage Manager; Henny Trundt, "Sieglinde" and "Kundry"; Walter Eckard, "Fafner"; E. Carlen; P. Cornelius, Musical Assistant; Carl Braun, "Fasolt" and "Hagen"; Lauritz Melchior (in Tyrolean Breeches), "Parsifal," "Siegfried" and "Siegfried"; Mme. Braun, and Franz Egénieff, "Klingsor"



A Group of Festival Participants in the Grounds of Villa Wahnfried, the Wagner Home. (Left to Right) Oskar Ralf of Stockholm, Who Sang "Siegfried"; Wolfgram Humperdinck, Son of the Composer, Who Is an Assistant Stage Manager; Anny Helm of Berlin, Who Had the Part of "Brangäne"; Wagner's Little Granddaughter; Evelyn Falts, Repetitor; Siegfried Wagner, General Director of the Festival; Richard Kraus, Repetitor; and Karl Hammes of Cologne, "Amfortas"

halla, projecting the shadow of the cardboard fortress upon the canvas sky. Quarts of steam still seek to aid optical illusion in a way that the movies have far surpassed, and gauze curtains interminably let themselves down and up again for a change of scene. But *Grüne*, the noble steed, has been banned from "Die Walküre," at least, and perhaps never in the history of Bayreuth was *Fricka* so audacious as to come driving her rams into *Wotan's* actual presence.

So much is the Wagnerian tradition respected, in fact, that occasionally one hears in performances an echo of the charge that the master was ruining the voices of his singers. But on the whole, the casts have been excellent, and of a quality not only to hold aloft the good reputation of the Festspielhaus, but also to reflect creditably upon the enterprise of the American opera houses, who also hear some of the best of these artists in their winter seasons.

## Noted Artists Appear

With Friedrich Schorr as a superb *Wotan*, Nanny Larsén-Todsen as a widely admired *Brünnhilde*, and Lauritz Melchior as *Siegfried*, the Metropolitan Opera was well represented in "The Ring"; while Barbara Kemp, as *Kundry*, reminded one of her eventful stay in New York, and Alexander Kipnis, as *König Marke*, upheld the honors of the Chicago Opera in a performance of "Tristan" which he by no means suffered to eclipse his excellence of voice and diction.

Among other excellent singers Walter Elschner, who has added Busoni's *Mephistopheles* to his repertoire at the Hamburg Opera this sea-

son, lent his splendid *Mime* to the Bayreuth "Ring," and Eduard Habich of Berlin offered an impressive *Alberich*. Carl Braun, whose *Sarasastro* and *Pogner* have not been heard in New York for many years, sang the *Fasolt*, *Hunding* and *Hagen* of the tetralogy. Maria Ranzow, admired in Berlin, was the *Fricka*; Eva Liebenberg, of the same capital, was *Erda*. Henny Trundt, who is to alternate with Barbara Kemp as *Kundry*, is also the *Sieglinde*, to the *Siegfried* of Oskar Ralf of Stockholm. Josef Correck will alternate with Mr. Schorr as *Wotan*. Fritz Wolf, the *Loge*, will also alternate with Gotthelf Pistor as *Parsifal*.

But Mr. Pistor himself unexpectedly sang upon the first two evenings of the current festival, for Gunnar Graarud, the intended *Tristan*, was ill, and the emergency brought to the somehow charming *Isolde* of the Munich soprano, Emmy Krueger, a somewhat more interesting, though not less handsome *Tristan*, than it yielded up a *Parsifal*, next night, to the determined *Kundry* of Mme. Kemp. Mr. Kipnis is to exchange rôles in "Parsifal" and "Tristan" with Ivar Andréén, whose *Gurnemanz* was one of the pleasant items of a "Parsifal." This performance included an effective *Klingsor* by Freiherr von Kleysdorf, known upon the stage as Franz Egénieff and a good *Amfortas* by Karl Hammes. Mr. Habich replaced Theodor Scheidl as *Kurwenal* in the opening performance of the summer; for the rest, he will content himself with Nibelheim during the open season of the Walhalla of Wagnerism.

The Festspiel orchestra, upon the roster of which some famous names and



Before the Memorial Near the Festival Theater: Emmy Krueger, Who Sang the Rôle of "Isolde," and Gunnar Graarud, Protagonist of "Tristan" and "Parsifal"

some imposing musical titles may be found, has assumed an important place in the performances, though it still clings to its invisible and resounding retreat beneath the stage. The conductors include Karl Elmendorff, responsible for an easy performance of "Tristan," though not a more impassioned one than the spirit of Bayreuth, ever bent upon leveling personal ranks, seems to permit. Franz von Hoeszlin, who is new to the Bayreuth pilgrims this year, was productive of a conscientious, if not towering repetition of "The Ring." For a stern and beautiful reading of "Parsifal," there was Dr. Karl Muck, in his seventies, smoking fifty cigarettes a day, expanding his chest to three and a half inches, idolized by his orchestra and almost as frequently "snapped" by camera-carriers, as Mr. Melchior. The latter's Tyrolean breeches expose Danish knees with heroic unconcern, and his friendly mood seems never to fail to give stimulation to the admirers who gather about him on the lawn.

The chorus, prepared by Professor Hugo Rüdel, of the Staatsoper and the Domchor, in Berlin, has been a notable feature of the performances of "Parsifal" and "Götterdämmerung." To Professor Rüdel, too, was entrusted the preparation of the concerted music for *Rhinemaidens*, *Valkyries* and *Flower-maidens*, among whom some owners of pleasant voices have followed upon the steps of Lilli Lehmann and her associates of a by-gone, but fairly well preserved, era.

## Large Audiences Attend

Some star has brought large audiences to Bayreuth this year, in contrast to the sparse attendance of the two preceding seasons. The future of Bayreuth remains, however, the question it has always been. There is nothing to keep it going, except its success. If the success does not continue in future years, or if the Wagnerian line should drop its hold upon the theater, Bayreuth, as it is now, and has been for fifty years, may become but a memory.

That the perfect theater should ever pass into disuse is inconceivable. For whatever may become of the music-drama itself, Wagner's genius in erecting a perfect musical playhouse is incontestable. So is the fact that he gave a new direction to theater music, no matter how much of Meyerbeer's blood found its way into the veins of his operas.

## New Lighting Equipment

But there is, perhaps, no imminent danger that Bayreuth will cease its function in its still effectual fashion. An expenditure of some \$50,000 upon new lighting equipment places the Festspielhaus in the category of leading European theaters. It permits some striking stage pictures.

There are some who say that Mme. Siegfried Wagner is the personality who may eventually function for Bayreuth in much the same creative fashion as did Richard Wagner once upon a time. These persons believe that the same process which is reported to have taken place in Villa Wahnfried, where only Cosima and the Siegfried Wagners live, will bring new life into the theater, when that process has at last been unobtrusively but firmly repeated there.





# WEEKLY SURVEY OF EUROPE'S MUSIC



## Frankfort Stresses World-Wide Kinship in Art

**SUPPLEMENTING** the previously published report of the Frankfort Festival of the International Society for Contemporary Music, prepared by Eugene Stinson, Chicago critic of *MUSICAL AMERICA*, who is now in Europe, is this article by Dr. Paul Stefan, Vienna representative of this publication. The present work is of interest as embodying the point of view of a European reviewer of the same event. Dr. Stefan is editor of the *Musikblätter des Anbruch* of Vienna, and himself one of the founders of the International Festival.—*Editor's Note.*

**FRANKFORT, July 30.**—The upward swing which the artistic life of Germany has taken anew, and the efforts being made especially for the cultivation of music, are being illustrated most distinctly this summer. These are shown not only by the great Theater Exposition in Magdeburg, but also simultaneously in the not less significant Music Exposition in Frankfort, which was opened in the middle of June and will extend until the end of August.

During the latter fair there will take place in Frankfort not less than two hundred musical events, including some of the lighter genre. Those orchestras and choruses which are available from all countries have been invited to appear as guests. There is provided also a grandiose survey of the status of musical cultivation today, both through graphic exhibitions of the theoretical side, and also by practical showings of characteristic works of many sorts from all countries.

### Political Significance

The opening ceremony of the exhibition extended symbolically over the borders of music to a political significance. The German Minister for Foreign Affairs, Stresemann, and the Mayor of Frankfort, Dr. Lantmann, greeted the international festival guests, who had been especially invited by the city of Frankfort to this session. The addresses of greeting expressed the power and significance of music to unite the nations, and the tendency shown here to let all countries find a voice.

Then the French Minister of Public Instruction, Eduard Herriot, took the floor, and there was especially loud applause as he presented several portions of his address in German—particularly his eulogy of Goethe, who was born in Frankfort, and of Beethoven. The diplomatic representatives of all nations found a voice, just as they did at the opening celebration of the Vienna Beethoven Festival.

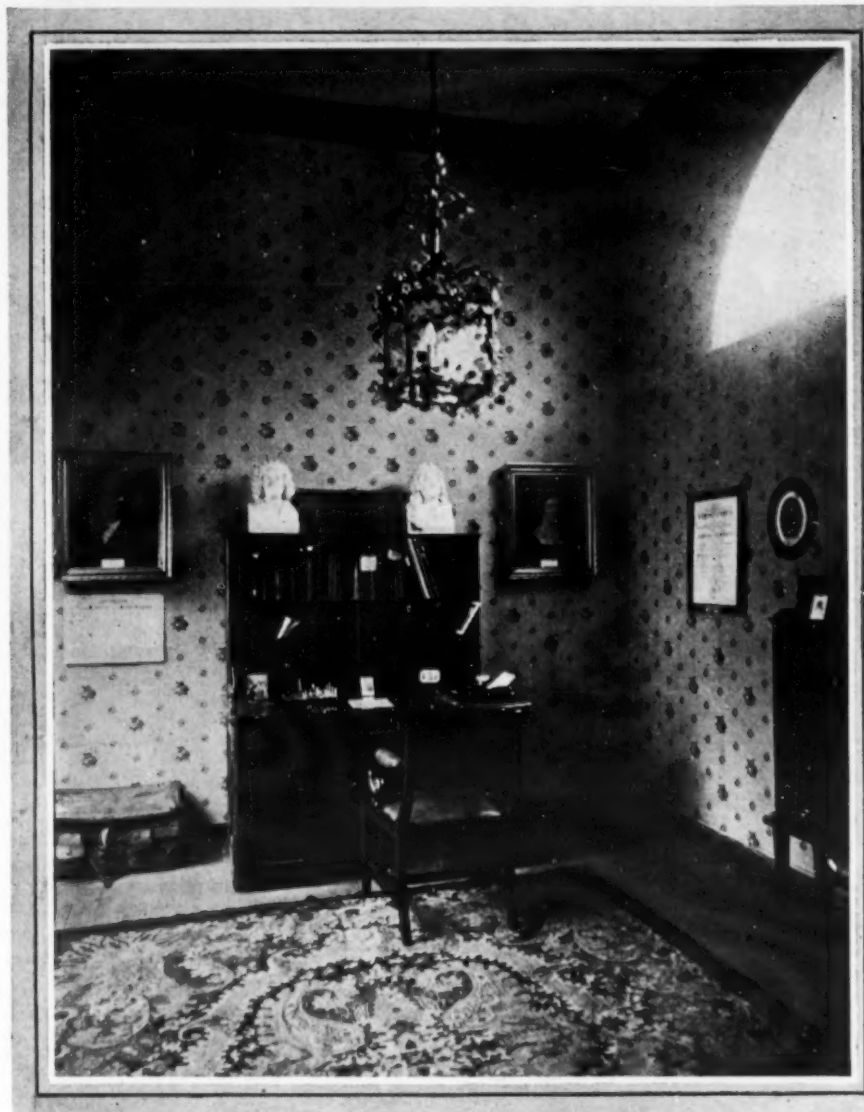
The musical part of the ceremony was played by the Frankfort Opera orchestra, led by Clemens Krauss; by the orchestra of the Paris Conservatoire, under Philippe Gaubert, which played the great "Leonore" Overture, and by the Czech String Quartet.

### Valuable Musical Displays

A promenade through the exhibition shows the enormous collections, the fabulous treasures of valuable musical manuscripts by the great masters of all nations, which have been sent here. The contemporary progress of music is also revealed in displays of radio, mechanical instruments, methods of educating the masses, musical cultivation of the young and music of the people.

Here scores in the composers' hands of the most famous masterpieces of musical literature are on view—among them the scores of "Magic Flute," "Don Giovanni," the Ninth Symphony of Beethoven, the "Symphonie Fantastique" of Berlioz, "Carmen" and Debussy's "Pelléas."

It must be said, however, that a large part of the historical treasures of this exhibition come from the great private collections of Frankfort, among



### ONE OF THE RARE FRANKFORT EXHIBITS

"Schumann Room," Including Pictures, Objects and Furnishings Brought from the Museum at Zwickau, the Composer's Birthplace. The Picture Shows Portraits of Robert and Clara Schumann, the High Desk and Chair of the Composer, Some of His Books and Scores, as Well as Interesting Documents

which those of Ludwig Koch and Paul Hirsch are world-renowned.

### Modernists en Masse

Two weeks after the opening of the exhibition, international guests of rank and reputation assembled again. This time the music festival of the International Society for Contemporary Music, held in Frankfort from June 29 to July 4, had an external brilliance such as marked none of the previous ones. Not even that held in Zurich last year equalled it in this respect.

On the first evening, after a performance of Busoni's "Doktor Faust" in the Frankfort Opera House, 600 persons were the guests of the city in the historic Rathaus, and were heartily greeted by the mayor of the city.

The concerts held on the following days included two orchestral, two chamber music and one oratorio program.

Perhaps it will be of interest to recall the circumstances of the founding of the present International Society. This was promoted by several young musicians in Austria, among them the author of this article. They invited their associates of the same age from the different countries to attend a general series of performances in Salzburg in the year 1922. After these very successful concerts, it was decided to remain in association and to found a Society, which should give similar performances from year to year thereafter. This has been done since. The central seat of the Society was at once laid in London. In the various countries there are, naturally, national sections.

There were years in which there were two music festivals, the orchestral and chamber music programs being given in different places. One year the orchestral concerts were given in Prague,

where the Czech government was ready to place the greatest means at their disposal. Beginning with 1926, the orchestral and the chamber music were again united.

This year for the first time the International Society held its festival on German soil. The music festival for the year 1928, which was to have taken place in Vienna, was set by the delegates, at their Frankfort assemblage, for Siena, Italy. It will take place there in September of 1928.

### Many Nations Represented

The program for each international music festival has been chosen by a changing jury, which is itself appointed yearly by the delegates of the various sections. The Frankfort program was selected by the following jury: Louis T. Gruenberg, New York; Alois Haba, Prague; Philipp Jarnach, Cologne; Rudolf Simonsen, Copenhagen, and Walther Straram, Paris.

It is naturally not possible to perform any other than the most noteworthy works in these six days of music. If we begin the record with the country that this year served as host, it must be said that almost all of the German entries were by Austrian composers or others not of native German extraction. This was the case with the very noteworthy Chamber Concerto by Alban Berg of Vienna. This was performed with the same soloists who were heard in it in Vienna—a performance that was previously reviewed in *MUSICAL AMERICA*.

### A "Twelve-Tone" Scale

An Austrian, like Berg, is Josef Matthias Hauer, who is known as a radical proponent of the "Twelve-Tone" Theory. According to this, all the dozen tones of the chromatic scale are equally qualified, and in a form simultaneously assumed

they form the motive that then rules the piece of music. In this form Hauer composed the Orchestral Suite—it is his Seventh—which at Frankfort had such a success that Walther Straram accepted the composition for performance in Paris. This was owing to its originality, and also to the good performance under Hermann Scherchen.

Ernst Toch, whose Piano Concerto was excellently played by the Swiss pianist, Walter Frey, is an Austrian, who, however, lives in Mannheim. The Piano Concerto is a brilliant work, of significant technical qualities.

Similarly Vladimir Vogel, who came to hearing among the "German" composers with a very skillfully contrived String Quartet, is of mixed German and Russian parentage. Germany herself did not present Hindemith or others of her prominent modernist composers.

### Janacek and Bartók Works

Among the other Central European works presented was a charming Concertino by the noted Czech, Leos Janacek, composer of "Jenufa"; a Piano Concerto by Bartók, played by the composer himself and conducted by Furtwängler—a significant, if also self-willed composition; and a Symphony by Emil Axman, who is a Czech follower of Dvorak.

Holland was represented by Willem Pijper's Flute Sonata; Switzerland by a String Quartet by Konrad Beck; the Scandinavian Northland by a Symphony of the sixty-year-old composer, Karl Nielsen—an earnest and especially effective composition of conservative line, and by a Trio for wind instruments by Jorgen Bentzon.

England was represented by a worthy quartet of Bernard van Dieren and a Psalm by W. G. Whittaker, which the Bach Choir from Newcastle-on-Tyne brilliantly presented, under the leadership of the composers. This group vied for the palm with the Yugoslav Chorus from Zagreb, which presented in quite excellent style, a cappella, an overlong oratorio, "The Life and Works of the Holy Cyrillus and Methodius." This work, composed by Bozidar Sirola, has affiliations with the medieval liturgy of the Slavs.

France was represented by not especially characteristic works—a "Canticle of the Sun of Francis of Assisi" by Raymond Petit, in which the soprano solo was very beautifully sung by Joy Mac-Arden; and by a symphonic poem, "L'Offrande à Siva" by Claude Delvincourt. The latter was the only work of the festival that called forth protests. There was, however, no ground for excitement. Italy was represented by a piano work of Castelnuovo-Tedesco.

To be mentioned were also a very beautiful String Quartet by the Russian composer, Mossolow; and among older works the "Magnificat" by the German composer, Heinrich Kaminski—a difficult, effective and tonally rich composition for choir and solo soprano, the latter part sung by the Swiss artist, Clara Wirz.

### America's Entries

There were, as previously reported, two American compositions given. A symphonic poem, "The Dance in Place Congo" by Henry F. Gilbert, swayed equally between romanticism, folk-lore and jazz. Sandor Harmati, of Omaha, Neb., conducted it brilliantly, as he did also a work, "Music for the Theater," by Aaron Copland.

Copland has sought with the most modern means to give a picture of contemporary America. It is a garish picture, but it was greeted gladly. The development of this composer will be followed with attention.

With this work the festival in Frankfort closed after rich impressions. But fourteen days later almost the same assemblage gathered again, not so very far distant, in the famed watering place of Baden-Baden, where for the first time the music festival previously held in Donaueschingen was given.

DR. PAUL STEFAN.

### Vitali Writes Opera on Pirandello

NAPLES, July 30.—Mario Vitali is composing a lyric work for the stage, based on the play by Pirandello, "Six Characters in Search of an Author." Another new opera is "A peso d'oro" by Carlo Jachino, to a text by Forzano and Adami.



## "First Times" Are Features of Week at Stadium

Works of Otterström, Holst, Dukas, and Alfven Introduced to Series by Stock—Chorus Appears in Grieg and Wagner Numbers—Weather Favors Outdoor Programs

A WEEK of pleasant weather allowed all the Philharmonic Orchestra's concerts at Lewisohn Stadium to be given out-of-doors. Frederick A. Stock began his second week at the helm of the orchestra on Wednesday evening, Aug. 3, leading several novelties, and was scheduled to conclude his term with two performances of "Elijah" with chorus and soloists, before turning the baton over to Pierre Monteux, third of the season's conductors, who comes to the series for one week. Audiences during the week were large and demonstrative.

### Scandinavian Negroism

The "American Negro" Suite of Thorwald Otterström was brought forth in its first Stadium performance by Mr. Stock on Monday evening. Mr. Otterström's musical manner is blandly—or should one say blondly?—Scandinavian, his scoring of the heft and general character of Grieg's, whose influence is strongly apparent. The themes of his suite, striking utterances all, are Negro songs, six of them of the slave variety, woven into a whole which follows the pattern of Bach's orchestral suites—an extensive introductory movement followed by six short ones. The "American Negro" makes pleasant entertainment, if it is somewhat undistinguished. The Stadiumites evinced due appreciation of the burlesque march, "Trabel On," which concerns Sister Rosy's journey to the higher altitudes in G Minor, 2-4 time.

Brahms' lovely F Major Symphony moved without a good deal of its wonted grace on Monday, and the principal theme of the first movement—the Symphony's chief dramatic element—was robbed of its intensity when the swell of the horn chords which precede it was repressed. The program also included Berlioz' "Roman Carnival" Overture and the "Prince Igor" Dances. Mr. Stock played as encore Sowerby's arrangement of the "Irish Washerwoman," by way of being appropriate on the day when housewifely devotions are centered on the temporary refreshing of various shirtly lives.

### Schumann à la Stock

A chill wind blew out of the west Tuesday evening, sweeping the broad cement chair-steps, the shell, and the field of Lewisohn Stadium with a

brusqueness that seemed to belie the actual date of Aug. 2. The audience heard a program of more than ordinarily generous proportions, directed by Mr. Stock, who led his men doggedly through the pages of Bruch, Schumann, Smetana and Strauss.

The United Singers of New York, 250 strong, were heard under the direction of P. Boergermann with Fraser Gange as baritone soloist, in The Pilgrims' Chorus from "Tannhäuser," Grieg's "Landerkennung," and a group of German lieder which made up the greater part of the program after the intermission. During the vocal numbers Mr. Stock, apparently enjoying his moment of leisure, betook himself to the rear of the field where he attended Mr. Boergermann's waving baton with the utmost interest.

First on the instrumental program came Bruch's Prelude to "Die Lorelei," followed by the real feature of the evening, Schumann's Symphony No. 3 in E Flat, or "Rhenish," reorchestrated, italicized, augmented by Mr. Stock. Then came Smetana's symphonic poem "The Moldau," seldom heard in New York, and Strauss' waltz, "Wine, Women and Song." The lieder were responsible for their being to Sonnett, Tuerch, Sturm-Biel, and Curti. Mr. Stock's conducting of his symphonic protégé was a satisfyingly clear reading, though somewhat lacking in animation. It occasioned, however, generous applause after the *allegro giocoso*. The fourth movement (Cologne Cathedral), seemed to be a favorite with the leader, for in this a sympathy and vigor were detectable hardly characteristic of the balance of the evening's entertainment.

The United Singers sang heartily. Mr. Gange, as soloist in Grieg's "Landerkennung," displayed to good advantage the richness and polish of his voice.

### The Holst Constellation

Three excerpts from Gustav Holst's Suite, "The Planets," had their initial hearing in the series on Wednesday, when Mr. Stock's numerous auditors were more than usually enthusiastic, despite a program of some dullness. Tchaikovsky's Second Symphony began the evening's joys, with the inferior Holst music second. Grieg's uninteresting Symphonic Dances and the "Midsummer Wake" of Alfven filled out the remainder of the allotted time with the aid of extras in the form of Elgar's "Pomp and Circumstance" and Schubert's F Minor "Moment Musicales." It was the first time that the name of Holst had appeared on a Stadium program.

After Mr. Stock had performed the "Planets" excerpts he offered his audience its choice, for encore purposes, of a repetition of "Jupiter, the Bringer of Jollity" or the Elgar march. "Pomp

and Circumstance" seemed even more of a favorite than usual.

W. S.

### A Drama by César Franck

For Thursday's program, Mr. Stock chose César Franck's Symphony, the "Benvenuto Cellini" Overture of Berlioz, the "Looking Glass" Suite by Deems Taylor and "Finlandia."

The Symphony had an impressive reading, forceful, clear and well balanced. If the spiritual clash and surge which are so eloquently voiced in this highly personal drama were mingled with more than a hint of supplementary physical emotion, Mr. Stock was at least consistent in his maintenance of broad and sweeping lines. Of contrast in dynamics and expressive color there were an abundance.

Mr. Stock was perhaps happier in the Berlioz and Sibelius scores than when handling Taylor's elusive whimsy, but his authority was never in doubt for an instant.

"In the Hall of the Mountain King" was added to the program as a tribute to Adolph Lewisohn, who was present.

D. B.

### "La Peri" Introduced

The prevailing spirit throughout Friday night's concert was one of lightness and charm, to which the chief contributing factors were the dance poem "La Peri" of Dukas, heard for the first time at the Stadium, the excerpts from Tchaikovsky's "Dornröschen" Ballet, and the Mozart symphony in E Flat.

The Dukas work received delightful treatment at the hand of Mr. Stock, who stressed its colorful aspects and unusual rhythms to the great advantage of the composition as a whole, which has little special significance aside from these considerations. The Wagner "March of Homage" had an air of unfamiliarity which apparently appealed to the audience. The well-loved Brahms Variations on a Theme by Haydn maintained its place in popular favor, and deservedly so, both on its own behalf and through the forceful reading which it received under Mr. Stock's baton.

The Tchaikovsky ballet seemed especially suitable for out-of-door performance. Halvorsen's "March of the Boyars," played as an encore, was equally well adapted to the Stadium setting.

Mozart's E Flat Symphony manifested again those qualities which mark it as ageless.

F. L. W.

### Alfven Symphony Played

The Third Symphony of Hugo Alfven was the novelty presented on Saturday, the remainder of the list comprising the "Rondo Infinito" of Sinding, the Prelude to "A Basso Porto" by Spinelli and Glazounoff's "Scenes de Ballet." Obviously superficial music, the Alfven work, which was completed as long ago

as 1905, proved nevertheless to be entertaining to some degree. Its composer describes it as a "paean in praise of all the joys of life, sunshine and love of living." The last movement, "imbued with an intense longing for home," is therefore the most nationalistic. Spinelli's sonorous prelude was played to impressive effect, and brought "Liebestraum" as an encore. The Glazounoff "Scenes" were exceptionally well done. Enthusiasm for this pleasant if comparatively unimportant program was expressed by its auditors in prolonged applause.

W. K.

### German Evening

Sunday's program was devoted to the music of three Teutons, of widely dissimilar musical thought. Schumann's B Flat Symphony came first, followed by three numbers in a suite drawn from Humperdinck's "Königskinder." The second half dealt with the greatness of Wagner, as exemplified by excerpts from the third act of "Siegfried," repeated by request from Mr. Stock's first program this season, and the Rhine Journey and Finale of "Götterdämmerung." The Schumann was not without its edge, though its conception was good. The lovely "Königskinder" music suffered slightly from not always being handled with the utmost delicacy. Mr. Stock, as previously, made his most impressive showing with the Wagner numbers. The Rhine Journey performance was especially notable for power and excellently calculated effects.

C. S.

### Fokine Ballet to Dance at Stadium

An attraction of unusual interest is announced by the Stadium Concerts for the evenings of Aug. 17, 18 and 19, when Michel Fokine, Vera Fokina and their American ballet of seventy will give performances in the Lewisohn Stadium, assisted by Arnold Volpe, conducting the Philharmonic Orchestra. Within recent years, the Fokines have been living in America, preparing young dancers for the stage and organizing an American ballet. Among the dances which they will present will be the "Medusa" Ballet, performed to the music of Tchaikovsky's "Pathetic" Symphony; "La Rêve de la Marquise" to Mozart's music, and a variety of shorter numbers to music by Glazounoff, Liadoff, Ippolitoff-Ivanoff, Mendelssohn, Saint-Saëns and Deems Taylor. No other guest attraction has been booked for as long an engagement at the Stadium.

### Van Hoogstraten on Vacation From Summer Concerts

Willem van Hoogstraten, conductor of the Philharmonic Orchestra's concerts at the Lewisohn Stadium, is vacationing in New England. After visiting for several days at the estate of Adolph Lewisohn in Elberon, N. J., Mr. van Hoogstraten left for Dorset, Vt., where he will be the guest of Robert A. Shaw of Brooklyn. He will take up the baton once more on Aug. 20, to remain for the balance of the Stadium season.



Claire Eugenia Smith, Prima Donna Soprano, Who Sailed on the S. S. Olympic, July 31, for Europe. Mrs. Smith Will Motor Over the Entire Continent and Will Study in Paris and Berlin Before Returning. The Season of 1928 and 1929 She Expects to Make a Concert Tour of Europe, Appearing as Soloist with Several of the Major Symphonies. It Is Quite Possible too She May Appear with One of the Leading Opera Companies There in Stellar Roles. Mrs. Smith Recently Returned from Honolulu, Where She Gave Several Concerts.



## How Famous Musicians

## Employ Time on Board Ship

[Continued from page 10]

as do many other artists. De Pachmann carries with him a dummy keyboard which he prefers to use for practice. Otto H. Kahn, celebrated for his musical interests, had a piano placed in his suite on his last voyage westward. It was returned to Southampton on the eastward trip.

One learns that a famous soprano will travel only on one particular line, even if she has to wait two or three weeks for a reservation; and on that line she has her favorite ship and stateroom. One hears also that another noted singer, whose name is long and exotic, was born in Dublin; that a certain violinist makes one trip a year on a certain boat and divides his other trips among the other lines; that George Arliss is a master of ceremonies *par excellence* at ships' concerts; that Lillian Russell was one of the best-loved Americans who ever crossed the Atlantic and that her appeal for funds for the seamen's charities would invariably bring tears from the eyes and dollars from the pocket of her fellow-passengers. And thus the gossip of the great liner runs *ad infinitum*.

## How Orchestras Play

Music remains the foundation of entertainment at sea, even though it is no longer of the homespun quality it once was. The great liners have two and sometimes three orchestras; one for dinner music and a Sunday evening classical concert; one for dancing, both at tea-time and in the evening; and a third, usually a college jazz band, for the tourist third-class, composed largely of students. The Cunard line recently announced the engagement of seven such college organizations to serve this special group. They represent Princeton, Harvard, Syracuse, Wisconsin, William and Mary College, Ohio and Pennsylvania State universities.

The time of the dinner and jazz orchestras is divided between the first and second-class passengers. Where a third orchestra is not provided, music is furnished the third-class also. Classical music prevails at the formal hours, dinner and Sunday evening, varied frequently with lighter, semi-classical music—everything else is jazz. On one ship at least, perhaps on more, there is a pipe organ for Sunday morning religious service.

Cruises, which may take either a month or a year, display the most authentic survival of the old style musical entertainment. For, although excellent orchestras are provided for the duration of the cruise, the passengers take an active part. Special evenings are devoted to the music of the countries visited, or perhaps a concert will be dedicated to a nation which is represented on the passenger list by an unusually large number of its citizens. The music of the whole cruise takes on the character of that portion of the globe being visited.

## "Forgetting the Audience"

It rarely happens that an artist of international importance is found among the passengers of the cruising ships. They are usually in too great a hurry to afford the time for such a holiday. As a general rule they take the fastest ships, which are of necessity the largest and most frequently in the public eye.

"Musicians go abroad," as one purser phrased it, "trying to forget crowds, audiences and footlights. They come on surrounded by reporters and photographers—they must smile and look pleasant. They go on deck, to hear 'There goes so-and-so!' They must smile and look pleasant. They are asked to perform, and they must smile and say 'Yes.'"



Heifetz on the Deck of the Paris

They are, to the curious and hero-worshipping among their fellow-travelers, public property. They are not allowed to forget who they are and yet they must appear never to realize their prominence."

There is an anecdote which epitomizes the sort of situation which they are constantly required to meet, and incidentally it holds as true of land contacts as those at sea.

A famous violinist and a lady noted for her keen—and not always too gentle—wit were introduced after a ship's concert, to which the artist had contributed his services. She looked at him quizzically: "So you are the famous X—?"

The musician bowed.

"It has been my unfortunate experience to observe that all musicians, however great, possess a conceit which dwarfs even their talent. Do you agree?"

## RECITALS IN SYRACUSE

## Dr. Frey Returns from New York—Pupils Appear with Success

SYRACUSE, N. Y., Aug. 6.—One of the most important events of midsummer took place in Crouse College Hall upon the reappearance of Dr. Adolf Frey after an absence of several months in New York. Dr. Frey is managing the music of the summer session at Syracuse University in the absence of Dean Harold Butler, who is teaching summer classes at Columbia University in New York.

Dr. Frey appeared at the second piano when his pupil, Ruth Tracy Ryan, played the Liszt Concerto in E Flat. Both received an ovation. Others who

"I beg your pardon, but I believe you said 'all.'"  
"Yes, all," the lady repeated and smiled.  
"It will be my privilege, then, to pre-



Journet Takes His Constitutional

serve the impression intact and bid you good-night."

So it is no wonder if sometimes the celebrities of the musical world refuse during every hour on shipboard, to have their privacy invaded by ruthless—and sometimes rude—but curious fellow-mortals. Surely a little seclusion is no more than the due of *Melisande* or *Figaro*, after the calcium lights are doused in the sultry spring.

FRANCES L. WHITING.

acquitted themselves admirably were Helen Schanzle, organist; Alice McNaught, pianist, and Alice Berwald, soprano.

A few nights later in the same hall Mary Queal Campbell, pupil of George Smith, gave a delightful recital with Alice Berwald and Miss McNaught assisting.  
K. D. V. PECK.

## Wee Symphony Plays Final Program

BRANFORD, CONN., Aug. 6.—The Wee Symphony, under the direction of A. N. Heroux, gave its final concert of the season on Tuesday evening, Aug. 2, in Library Hall. Players from the New Haven Symphony and the following soloists assisted: Hazel Clemons, Grace Prout, Lois Shepard, Evelyn Steuck, Alice Lewin and Edwin Michaelson.  
W. E. C.

## LISTS IN REDLANDS HAVE UNIQUE FLAVOR

## Indian Program and Joint Lerner-Barstow Recital Applauded

By Letitia Felix Jones

REDLANDS, CAL., Aug. 6.—Two American princesses, Ataloo and Tsianini, were presented by the Redlands Community Music Association in the Bowl on Aug. 2.

Princess Ataloo of the Chickasaw tribe, is a Redlands girl and a graduate of Redlands University. Her musical tribal name means "Little Song." Wearing native costume, she gave a program of Indian songs. Among these were two by Troyer, "Invocation to the Sun" and "The Blanket Song." "An Indian Prayer," written by Elena Peabody Rouse and dedicated to Ataloo, was another of her numbers. Several unharmonized melodies were sung, and characteristic legends were related.

Princess Tsianini, Cherokee soprano, gave an interesting talk on the arts of the American Indian.

Community singing was led by Gage Cristopher.

## Renowned Guests Welcomed

One of the most artistic programs sponsored by the Music Association was heard on July 29 when Tina Lerner, pianist, and Vera Barstow, violinist, appeared.

With a brilliancy and clarity of tone which filled the outdoor amphitheater, and with a daintiness of touch which captivated her listeners, Mme. Lerner played numbers from the pens of Gluck-Saint-Saëns, Sgambati, Weber, Chopin, Rachmaninoff, Glinka-Balakireff and Liszt.

With Evelyn Kemp at the piano, Miss Barstow played Tchaikovsky's Concerto and the Saint-Saëns Rondo Capriccioso. Both in technic and interpretation her work was most satisfying.

The question of the expanding field of light opera is one of the pertinent subjects discussed in MUSICAL AMERICA'S Guide for 1927.

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# Violin Scores Stand Out on Publishers' Shelves

By SYDNEY DALTON



NUMBER of interesting and unusual pieces for the violin have been received from American and European publishers this week. All are original compositions, and violinists are advised that they will be well rewarded by an examination of them. Good violin pieces are comparatively rare, as publishers do not find occasion to bring out as much music for this instrument as for the piano, for example. However, the quality is, as a rule, good. The pieces reviewed this week are above the average of violin publications, and are, consequently, well worth attention.

Boris W. Gilman's *Siciliana* (Carl Fischer) is an interesting example of the old form, which we meet with rather seldom in these days. It is plainly harmonized and but little elaborated, but it makes a smooth, effective piece for the violin.



Richard Czerwonky

From the same press comes an "Episode," for the same instrument, by Richard Czerwonky. The composer has dedicated his work to the memory of Joseph Joachim and has produced quite an elaborate number. Whatever the episode was which it depicts in tone, it was certainly one of varying moods, including, it would seem, several outbursts of anger. Beginning

and ending with *allegro appassionato* movements, there is an *adagio* interlude that sets off the more fiery portions in greater clarity. It is not an easy number to play, but it is worth the effort.

## An Orchestral Series for High Schools

A new series of pieces for junior high schools, entitled "Laurel School Orchestra Repertory Series" (C. C. Birchard & Co.), has many attractive features for conductors of such organizations. The table of contents of the first album reads: "Pictureland," a waltz, by Harvey W. Loomis; "The Mississippi," descriptive piece, by Arthur E. Johnstone; "Joy and Courage," march, by P. Mario Costa; "Venice," a canzonetta, also by Mr. Loomis; Bach's Menuet in G, a "Prayer of Thanksgiving," Netherlands folksong; "Class Colors," march, by the musician who orchestrated all the numbers in the book. Stuart B. Hoppin; another march, by Walter G. Wilmarth. "When the Grand Old Flag Goes By"; an Italian serenade, entitled "Carmelina," by David Stevens, and, finally, a waltz, from Gounod's "Faust" Ballet. The instrumentation is for flute, oboe, two clarinets, bassoon, horns in F and E Flat, E Flat saxophone, first and second trumpets, trombone, drums, three violins, viola, cello, bass and piano. Each part contains the entire ten numbers, but the last four listed are also published separately.

## Mediterranean Sketches by Stella Roberts

I have never before known of the compositions of Stella Roberts; but, to judge by her suite for violin, "Mediterranean Sketches" (Carl Fischer), she is not only a composer who knows the technique of the calling, but one who has mature and interesting ideas. There are five pieces in the set: "Street Song," Tango, Valse Lente, Serenade and Tarantelle. Each one bears witness that the composer is not bound by conventionality,

but can find her way about in the tangled paths of modernism with considerable ease. Only at rare intervals I detect some effort on her part to keep away from the too-well beaten paths and be a little "different." As a rule, she is naturally original and expresses herself effectively. The suite is essentially written for professional and capable violinists.

"Out of the East" and "Russian Lullaby," two pieces for the violin, by William Kroll (Carl Fischer), have a



William Kroll

decidedly exotic flavor, befitting their titles. Not alone for this reason they will appeal to violinists; because the music is very worthwhile. Melodically and harmonically, they are richly and well made. The incisiveness of rhythm and the abandon of "Out of the East" contrasts nicely with the simple plainness of the Russian number—a charming melody above an equally fine accompaniment.

## A Chromatic Sonata by Enrico Terni

Enrico Terni, another name strange to these columns, is the composer of a "Sonata Chromatica," for violin and piano (Milan: A. & G. Carisch & Co.), that will intrigue admirers of modernism, but will have little to offer those whose ears are not yet attuned to free harmony. The work is not enchained by any key. It has no home tonality, though it eventually comes to rest with a perfect cadence in B Flat. Its chromaticism is

not of the simple scale-line type, but is of the harmonic variety, which complicates matters considerably. I admit that an examination of the score interested and held me; and admit, further, that I don't quite understand what it is all about—but, in this regard, I am probably in the same quandary as everyone else—apart from the composer himself.

## Two Numbers for a Toy Orchestra

Haydn's "Toy" Symphony is at least a title known to most musicians, but comparatively little has been written or arranged for such groups. There is, however, considerable instruction and pleasure to be derived from such work, and students whose instrumental capacity is limited are much benefited by an ensemble, even though it be mainly rhythmical. J. Lilian Vandevere has arranged Schumann's "Soldiers' March" and Grieg's "Album Leaf" for an aggregation which consists of triangle, drum wood block, bells, castanets, or clappers; tambourine, or jingle sticks; cymbals, rhythm sticks and piano (C. C. Birchard & Co.). There is, for both pieces, a teacher's score, in which the melody is given and, underneath it, letters indicating the parts played by the various instruments.

## Piano Pieces and a Song by Enrico Mineo

Berceuse in G and Minuetto in G are the titles of two numbers for piano, by Enrico Mineo (Oliver Ditson Co.). Both are entertainingly melodious and well written, and the composer's ideas are unhackneyed. Neither is difficult and may be attempted by third and fourth grade students. "Voices of the Bells" is a song by the same composer and from the same press. It is, too, an exceptionally interesting song. The words, by Nello Mineo, translated into English by Constance Purdy, have been excellently set, bell effects being, of course, much in evidence. Here is a song that deserves the attention of singers. It is put out in keys for high and low voices.



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## New Plan Advanced to Save Chicago Symphony

[Continued from page 1]

other gifts of similar kind which may be advanced, he did believe that no objection would be expressed toward creation of an outside fund, entirely independent of the Association, from which money could be paid out to the players.

### Stipulation as to Wages

Mr. Ash's offer, however, expressly stipulates as a condition that a scale of \$90 per week be paid to the players "by the Orchestral Association."

The hope of a settlement follows close upon the failure of renewed negotiations at a parley in New York last Monday, when the proposed compromise of Frederick Stock, conductor, of raising the number of players in the orchestra and extending the season to thirty weeks was rejected by the Union officials.

When negotiations were first opened last spring, the Union asked for a twenty per cent increase for the members of the orchestra. Later the demands were cut to ten per cent.

FARNSWORTH WRIGHT.

### Stock Is Confident

Frederick Stock, conductor of the Chicago Symphony, who was acting as guest conductor at the Lewisohn Stadium, New York, when the foregoing report was received, said that he had heard nothing from the president of the Association.

"I do know, however," said Mr. Stock, "that the vice-president of the Association has taken charge of the matter and is in close touch with Mr. Petrillo, so I am confident that a settlement of the question will soon be arrived at."

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Paul Ash, Who Offers \$10,000 to Aid Chicago Symphony

### Winner of Chicago Contest to Give Recital

CHICAGO, Aug. 6.—The Society of American Musicians, Marx Oberndorfer, president, announces a piano contest through the Cable Piano Company, which offers a Mason & Hamlin grand piano as the prize. This organization will also sponsor, in association with the Society of American Musicians a piano recital appearance for the winner.

## PHILADELPHIA CHOIR IS POTENT MAGNET

Audience at Willow Grove  
Largest of Season  
for Vocal List

By H. T. Craven

PHILADELPHIA, Aug. 8.—The Philadelphia Music League's offering at Willow Grove on Tuesday evening, Aug. 2, attracted the largest audience that has assembled this season for any musical event in this special series. Under the direction of Henry Gordon Thunder, the Philadelphia Festival Chorus of 700 participated in an enlivening and well arranged program. Royal P. MacLellan, tenor; and George A. Detwiler, bass, were the soloists.

The choral delegation appeared to be composed to a large extent of the best voices belonging to the still larger organization which was a conspicuous feature of the Music Festival in the spring. Mr. Thunder is experienced in developing and eliciting the most effective quality and responsive attack from vocal ensembles. A skilful rearrangement of the seats, necessitated by the numerical disparity between men and women choristers, resulted in an unusually impressive volume and the proper balance of tone. The men were placed in the front of the platform, with the altos and sopranos behind them.

### Sing Strauss Waltz

Among the admirable choral numbers were Coleridge-Taylor's "Song of the Vikings," the Sanctus from Gounod's "Saint Cecilia Mass," with Mr. MacLellan in the solo tenor part; Gerick's "Chorus of Homage"; "Hail Bright Abode" from Tannhäuser; and "Greeting to Spring" by Johann Strauss. This last was the choral setting, tracing back to the original form, of the best known of all waltzes.

Mr. Detwiler's chief number was the "Vision fugitive" from Massenet's "Hérodiade"; and Mr. MacLellan's, "Celeste Aida." Both soloists were in excellent voice and were enthusiastically received. Their tones were combined in the male duet from Verdi's "La Forza del Destino."

Previous to the concert Clara Barnes Abbott, managing director of the Phila-

## More Italian Operas Sung at Ravinia

### "Lucia" and "Masked Ball" Added to Schedule—Both Given Noteworthy Perform- ances—Repetitions and Con- certs Round Out Week's Arrangements

CHICAGO, Aug. 7.—"Lucia di Lamermoor" and "The Masked Ball," were added to the schedule at Ravinia during the week, and the house was thronged to capacity for repetitions of favorite works.

"Pagliacci" and "Cavalleria Rusticana" were repeated on Saturday night. Lucrezia Bori, Edward Johnson and Giuseppe Danise sang in the former work; Elisabeth Rethberg, Mario Chamlee, Gladys Swarthout and Désiré Deffrère appeared in the latter. Gennaro Papi conducted both operas.

A program was given on Sunday afternoon by the Chicago Symphony under the baton of Eric De Lamarther. Franz Polesny, violinist, was soloist.

### "The First Lucia"

"Lucia" was brought to its first hearing of the season on Sunday night, Mr. Papi conducting. Donizetti's melodies have not lost their popularity at Ravinia, for the opera never fails to draw a large audience. Florence Macbeth was a winsome Lucia; the flexibility and bell-like beauty of her tones were clearly in favor. Mr. Chamlee sang the tenor rôle with youthful vigor and ardor, and brought out the sustained melody admirably. José Mojica made the character of Sir Arthur stand out as a distinct individual—a notable achievement. Mario Basiola was in superb voice as Sir Henry. In the Sextet he brought out a phrase that is usually buried. Virgilio Lazzari's sonorous bass rounded out an excellent ensemble.

### Blind Musicians Entertained

Margery Maxwell, soprano, and Alexander Zukovsky, violinist, were soloists on Monday night at an orchestral concert under Mr. De Lamarther. Sixty members of the Braille Musical Club, an organization consisting wholly of blind persons, attended as guests of the management—an annual event with them.

"Fedora" was repeated on Tuesday

delphia Music League, gave a dinner to 150 guests, among whom were many persons prominent in the musical life of Philadelphia.

### Other Park Events

Creatore's Band played a return engagement at Willow Grove on Sunday, July 31, giving three concerts in the Music Auditorium.

Richard Schmidt, directing the Fairmount Park Band, continues to offer Sunday matinee and evening concerts at Woodside Park.

### Wrenn Sings Request Songs

CHICAGO, July 30.—Stella Wrenn, contralto, introduced an innovation into her recital in Granada Assembly Hall on Thursday evening, by printing on the program a list of familiar songs and singing five numbers selected by the audience from that list, as her final group. The list included "Forgotten," "The Rosary," "Love's Old Sweet Song," "Deep River," and other favorites. The entire recital was well received.

### Matinée Series Announced in Chicago

CHICAGO, Aug. 6.—A series of six concerts is announced by Hubert Schmit, impresario, to be known as the Stevens Tuesday Musicales. They will be held weekly in the north ballroom of the Stevens Hotel in the afternoon, starting Nov. 1. These musicales are to be under the honorary presidency of Edith Rockefeller McCormick, and the honorary patronage of the consuls of Great Britain, France, Belgium and Norway. Chicago artists will appear exclusively.

night. Mr. Papi conducted. The cast included Anne Roselle, Miss Maxwell, Giovanni Martinelli, Mr. Danise and Léon Rothier.

"Romeo and Juliet" was sung again on Wednesday evening, with Miss Bori and Mr. Johnson in the name rôles. Louis Hasselmans conducted.

A children's program was given on Thursday afternoon by the Chicago Symphony, conducted by Mr. De Lamarther. The orchestral list was followed by "A Pantomime of Cinderella," adapted from Massenet's "Sandrium," and danced by pupils of Mildred Haessler.

### A Magnificent Cast

Verdi's "The Masked Ball" was sung on Thursday night with a magnificent cast, including Mme. Rethberg, Miss Macbeth, Julia Claussen, Mr. Martinelli, Mr. Danise, and Mr. Lazzari. Mr. Papi conducted from memory.

Both Mme. Rethberg and Mme. Claussen were singing their rôles for the first time. Mme. Rethberg poured forth the golden wealth of her voice without stint, making the old-style music of *Amelia* almost unbelievably beautiful. Mme. Claussen invested the less grateful rôle of *Ulrica* with individuality, and gave a performance that was outstanding. Miss Macbeth was at home in the dainty music allotted to the *Page*.

Mr. Martinelli and Mr. Danise were superb in the parts of *Riccardo* and *Renato*. The former tossed off the lilt-measures of the Barcarolle in light-hearted joyousness, and added many a thrill to the more dramatic moments. Mr. Danise rose to great heights in "Eri tu," singing with fine restraint and all the graces of *bel canto*. Mr. Lazzari and Louis D'Angelo as the two *Conspirators* accomplished the feat of singing the laughing song without making it sound ridiculous.

### "Fra Diavolo" Again

"Fra Diavolo" was repeated on Friday night, with Mr. Chamlee in the title rôle, and Tina Paggi, Ina Bourskaya, Mr. Mojica, Vittorio Trevisan, Mr. Lazzari and Giordano Paltrinieri in the other parts. Mr. Papi conducted.

Last night "Lohengrin" was repeated with Mr. Hasselmans conducting, and with Mme. Rethberg, Mme. Claussen, Mr. Johnson, Mr. Deffrère, Mr. D'Angelo and George Cehanovsky in the cast.

FARNSWORTH WRIGHT.

CHICAGO.—Cecile De Horvath, pianist, has been engaged for another appearance at the May Festival in Oskaloosa, Iowa.

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SOPRANO



# People and Events in New York's Week

## STEINWAY WILL DISPOSES OF \$5,000,000 ESTATE

Testator's Widow Receives Entire Residue and Life Interest in Stock, Later to be Divided

The will of the late Frederick T. Steinway, who died on July 17, was filed for probate in New York City on Aug. 4, disposing of an estate worth, at a minimum figuration, \$5,000,000.

By the terms of the will, Julia C. Steinway, the testator's widow, receives outright the entire residuary estate, as well as a life interest in the decedent's holdings of stock in the firm of Steinway & Sons. Upon Mrs. Steinway's death, this stock, which is understood to constitute about one half of the estate, will be divided equally among a nephew, Charles F. Steinway; two cousins, William R. Steinway of London and Theodore Steinway of New York, and a brother-in-law, Theodore Cassebeer.

By a provision of the will, the Steinway & Sons stock may be sold by the executor and trustees only with the unanimous consent of all the acting trustees. They are authorized to vote at all meetings of the boards of stockholders of the company, "but at meetings of Steinway & Sons," the will says, "my

executor, Theodore Cassebeer, and my cousin, Theodore, shall have power to vote on my shares."

A section of the will cancels debts to the testator held against several friends. Mrs. Steinway is named as both executrix and trustee, and Theodore E. Steinway, Theodore Cassebeer and the United States Trust Company are named as trustees. The will was made Nov. 3, 1923.

## Columbia Symphony Recruits New Members

Maurice Van Praag, who engages the members of the New York Philharmonic Orchestra and who is in charge of assembling the orchestra to broadcast exclusively over the Columbia Broadcasting System's network in September, has his new task well under way, according to an announcement by Arthur Judson, in charge of the musical end of Columbia chain programs. Among the latest acquisitions to this orchestra, which will be under Howard Barlow, are Harry Glantz, trumpeter; R. Meredith Willson, flutist and piccolo soloist; Alexander Semmler, pianist, who has been selected to be assistant conductor; Anselmo Fortier, bass-viol player, and Ivor Karmann, violinist.

## Schumann Heink Booked for Ocean Grove

Ernestine Schumann Heink will make her initial appearance of the season in her only New Jersey recital, at the Ocean Grove Auditorium, Ocean Grove, on Aug. 13, under the auspices of the Camp Meeting Association. Mme. Schumann Heink, who recently returned from Europe, was in California and makes the trip east especially to give this concert. Between 4000 and 5000 persons now vacationing on the Jersey coast are expected to attend the event, which will be Mme. Schumann Heink's farewell concert there. Edward Collins, pianist, will be the assisting artist, and Josef Hartman Vollmer will again accompany.

## New Gypsy Symphony Has Audition

Bela Loblov announced an audition on Friday afternoon, Aug. 12, called in Carnegie Hall, of a new group he has assembled of Bela's Gypsy Symphony. The program for this first appearance comprised two numbers of Gypsy music, Hungarian music including Liszt's Second Rhapsody, and, finally, American dance music of the most recent order. There are sixteen players in the Gypsy Symphony. Mr. Loblov conducts.

## Milo Miloradovich and Paula Hemminghaus Sing

A concert was given on Aug. 1 in the McMillin Theater, Columbia University, by Milo Miloradovich, soprano, and Paula Hemminghaus, contralto, with Edward Hart at the piano. Miss Miloradovich sang for her first group numbers by Hübner, Bizet, Leroux and the "Suicidio!" from "La Gioconda." Her second numbers, sung in English, consisted of "Orpheus With His Lute"; "Flowers of Forgetfulness" by Cadman,

and two songs by Harriet Ware of which "Iris" was particularly effective, as was an encore by the same composer called "The Ant and the Nightingale." In these Miss Miloradovich disclosed a voice of wide range, pleasing quality and ample power. Her diction was good and her readings were interesting. Miss Hemminghaus contributed for her two groups songs by Strauss, Brahms, Curran, Spross, Strickland and Bridge. Her rich contralto voice showed to advantage in Strickland's "Dreamin' Time" and Bridge's dramatic "Love Went A-Riding." Hildach's duet, "The Passage Bird's Farewell," closed a concert heard with pleasure by a discriminating audience, in which was seen Elsa Alsen, who had just returned from her appearance in Atlantic City the night before. Mr. Hart's accompaniments were unobtrusive and musicianly. D. V.

## Mr. and Mrs. Hughes Give Recital

Edwin and Jewel Bethany Hughes gave an enjoyable two-piano recital on Aug. 3, bringing to a close the series of weekly musicales held during Mr. Hughes' summer master class. Both pianists played with charm and musical feeling, and proved an excellent ensemble. The program was interesting, including Brahms' Variations on a Theme by Hayden and the Waltzes; Rachmaninoff's Fantasia Tableaux; Reinecke's "La belle Grisélidis"; Vuillemin's Gigue and the Scherzo, Op. 87 of Saint-Saëns. The two artists added several extra numbers, among them the Arensky Waltz. D. S. L.

## Roxy Program Has Russian Flavor

The musical program at the Roxy Theater this week has a Russian flavor. Under Erno Rapee, Maximilian Pilzer and Charles Previn the orchestra plays Ippolitoff-Ivanoff's "March of the Sirdar." There is a dance revue called "Piroushka" featuring the Russian Balalaika Orchestra, Theodore and Stella Stepanoff, M. Vodnoy, Anna Savina and others. Leading dancers in the diversissements are Florence Rogge, Leon Leonidoff, Amelia Allen, Vivian La Tonge and Dorothea Edwards. The picture, "Don Juan" with John Barrymore, has a Vitaphone accompaniment.

## Tollefson's Give Musical Party For Guests

A conclusion to a full season was an old-fashioned party at the Tollefson Studios, for the students who had taken part in the closing recitals in the Academy of Music. Mr. and Mrs. Edmund Severn, friends of the Tollefsons, were invited as guests of honor. After a short speech by Mr. Tollefson, which was responded to by Mr. Severn, the "New England" Suite for Violin and Piano by Severn, was played by Mr. and Mrs. Tollefson.

## Berumen Pupils Appear in Recitals

Ernesto Berumen, pianist, has been teaching this summer at the La Forge-Berumen Studios and preparing new programs for next year. Mr. Berumen leaves for Germany and France on Aug. 24 for a vacation, returning to this country the first week in October. Several pupils of Mr. Berumen have achieved unusual success this summer. Among those who appeared in recital were the Misses Ballard, Phoebe Hall, Norma Krueger, Alpha Kinzie, Florence White, Evelyn Lee and Howard Lindbergh.

## Kaltenborn Symphony to Play On Mall

The Kaltenborn Symphony, Franz Kaltenborn, conductor, announces a series of concerts on the Mall in Central Park, beginning on the evening of Aug. 13 and continuing until Sept. 4. These events will be given on Monday, Wednesday, Friday, Saturday and Sunday evenings and will be broadcast from WNYC.

## SCHOLARSHIPS ANNOUNCED

### Master Institute of United Arts Will Give Special Awards in Fall Term

Opportunities for scholarships in all fields of art are announced by the Master Institute of United Arts for its fall term. In addition to the regular Institute scholarships, which include awards in all branches, several special scholarships are announced. Among these are the Nicholas Roerich scholarships in music; the Louis L. Horch in piano; the Maurice Lichtmann in 'cello; the George Washington and Abraham Lincoln scholarship in any departments chosen by the directors; the Walt Whitman in poetry; the Curt and Florence Rosenthal awards to women students in any branch of art, and the Frederick Trabold scholarships in any branch of art. In addition, a scholarship for a blind student in each of the departments of piano, violin, 'cello, voice, sculpture, poetry and journalism will be awarded.

All scholarships at the Institute are competitive, and are awarded in the fall.

All applicants for the scholarships are expected to make written application before Sept. 1. Trials for scholarships are to be held on Sept. 3 and 4.

## Mr. and Mrs. Rogers Appear in Benefit

Mr. and Mrs. Francis Rogers gave a program of "Songs and Monologues" with Bruno Huhn at the piano, for the benefit of the Soldiers' and Sailors' Club at the residence of Mrs. John E. Berwind, Binghamton, L. I., on Aug. 2. Mr. Rogers gave a group of old English songs and a miscellaneous group. Mrs. Rogers was heard in original monologues and recitations of Kavanaugh and Leclerc.

## Meisle Engaged at Private Musicales in Massachusetts

Kathryn Meisle, contralto, was invited by Edgar B. Davis, of "The Ladder" production, to give a recital at his Buzzard's Bay home on July 31. Miss Meisle leaves for the Pacific Coast on Sept. 7 for her annual engagement with the San Francisco and Los Angeles opera companies.

## Alton Jones Gives Columbia Recital

Alton Jones, who recently gave a recital at the studio of Edwin Hughes, appeared in a piano program in the Horace Mann Auditorium of Columbia University on the evening of Aug. 5.

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Fredericka Warren Ferguson

PHILADELPHIA, Aug. 6.—A campaign to raise an endowment fund for the Woman's Symphony Society of Philadelphia will be a movement connected with the managerial duties to which Fredericka Warren Ferguson was recently appointed. Four concerts will be given in the course of the coming season. Herself a musician, Mrs. Ferguson has studied both in Europe and in America. She is a charter member of several prominent women's clubs in Philadelphia and a member of the West Philadelphia Woman's Committee of the Philadelphia Orchestra.

## Clinton Choral Club Gives Concert

CLINTON, CONN., Aug. 6.—Under the direction of Seward F. Hull, the Community Choral Club gave a concert on Wednesday evening, Aug. 3, at Morgan Hall. Nathalie B. Gifford and George A. Meyer were assisting artists.

W. E. C.

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## Chautauqua Junior Choir Participates in Program

[Continued from page 1]

soloists, Crystal Waters, soprano; Grace Divine, contralto; Roland Partridge, tenor, and Earle Spicer, baritone, were heard in the solo parts.

The "Entrance of the Gods into Walhalla" from "Das Rheingold" was also played on this occasion, and Joseph Malkin, first 'cellist, gave Popper's "Hungarian" Rhapsody. He was recalled to play the "Song of India," with Mr. Stoessel at the piano. Excerpts from "The Damnation of Faust" concluded the program.

## London Symphony Played

The *pièce de résistance* on Aug. 1 proved to be Vaughan Williams' "London" Symphony, which was heard to the best advantage, gaining much from Mr. Stoessel's precise beat and broad conception. Roland Partridge was the soloist, singing "When I am laid in earth" from Purcell's "Dido and Æneas," and the "Improvisi" from "Andrea Chenier." Also on this program were Monsigny's Chaconne and Rigaudon, the Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream," and the "Tannhäuser" Overture.

A children's concert on Wednesday presented the Chautauqua Junior Choir, led by Howard Lyman and accompanied by the orchestra, in Fletcher's cantata "The Walrus and the Carpenter." The children sang with excellent tone and adherence to pitch.

Mr. Stoessel took the baton for the remainder of the program, which was made up of suitable material for children and included Herbert's "March of the Toys," two movements from "Through the Looking Glass" of Deems Taylor, and the "Dance of the Sugar Plum Fairy" and "Trepak" from Tchaikovsky's "Nutcracker" Suite.

The Saturday concert brought the Overture to "Le Roi d'Ys," "A Victory Ball" by Schelling, and the "Magic Fire Music" and "Ride of the Valkyries" from "Die Walküre." Miss Waters was the soloist.

DOROTHEA NOLTE.

## PASSED AWAY

## Joseph O'Mara

Word was received in New York via the *Associated Press* last week of the death in Dublin, Ireland, of Joseph O'Mara, operatic tenor, on Aug. 5. Mr. O'Mara was born in Limerick, July 16, 1866, and was the son of a high official in that city. He began his musical career as soloist in the Cathedral in Limerick and in 1899, went to Milan, where he studied with Perini and Moretti. His debut was made at the opening of the Royal English Opera House in Sullivan's "Ivanhoe" on Jan. 31, 1891, after which he sang successfully in concerts. In 1894-1895, he sang leading rôles at Covent Garden under Sir Augustus Harris and was later heard in light opera in this country. He made one of the successes of his career in the creation of Mike Murphy in Stanford's "Shamus O'Brien" on March 2, 1896, at the London Opéra-Comique. He was leading tenor of the Moody-Manners Opera Company for a number of seasons, singing *Radames* in the first English production of "Aida" in England at the Lyric Theater, London, in 1901. He later organized his own opera company with which he toured the British Isles.

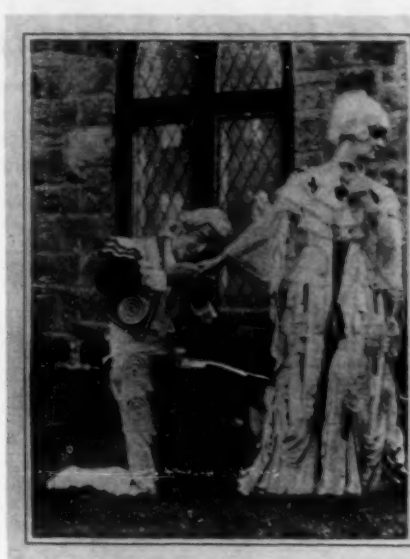
## Harry W. Ruffles

DANBURY, CONN., Aug. 6.—Harry W. Ruffles, secretary of the Danbury Musicians' Union since its inception thirty-five years ago, died on July 28, in his seventieth year. Until a few days before his death, Mr. Ruffles had played in a local theater orchestra. He is survived by his widow, two sons and one daughter.

W. E. CASTELOW.

CHESHIRE, CONN.—Urban Tyack, organist at the Congregational Church, has returned from a month's holiday.

W. E. C.



A Scene from "The Marriage of Figaro," as Produced by the American Opera Company at Gloucester, Mass.

## Four-Year-Old Pianist Gives Recital

CHICAGO, Aug. 6.—An astonishing display of skill was given on Tuesday afternoon by Dorothy Johnson, four years old, who was heard in a piano recital in Central Theater on the summer concert series of the Chicago Musical College. Beginning with three pieces by Bach, followed by the first and second movements of Beethoven's "Moonlight," Sonata, she ended the program with a group of six modern numbers. Her teacher in the summer school is Moissaye Boguslawski. Her former teacher was Florence Bocco Johnson of Honolulu.

## Amato and Steel Booked for Steel Pier Event

Pasquale Amato, baritone, formerly of the Metropolitan Opera, and Robert Steel, American baritone, will give the program at the Atlantic City Steel Pier on Sunday, Aug. 14, under the management of Jules Falk. Mr. Steel will return from a vacation at Boothbay Harbor, Me., for the appearance. He studied under Mr. Amato.

MUSICAL AMERICA'S GUIDE for 1927 "will prove of value to all who are interested in the development of music on this continent," says the *News of Birmingham*.

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## San Carlo Opera Company Again Greeted in Carolina

[Continued from page 1]

and Luigi Decesare. Carlo Peroni conducted.

The audience included residents of southern States, from Virginia to Texas, who are sojourning in Asheville during the summer. The advance sale for the festival, which lasts a week, has been the largest in the Association's history; and a movement is on foot to build a larger civic auditorium.

## Guest Artists to Sing

Operas to be given during the engagement are "Faust," "Martha," "Il Trovatore," "Cavalleria Rusticana," "Pagliacci," "Rigoletto," "Hansel and Gretel," and "Aida."

Among the guest artists engaged especially for this week are Lucille Chalfant, American coloratura soprano; Vera Bilevitch, Russian dramatic soprano, who will make her American debut in Asheville; Ethel Fox, American soprano; Coe Glade, American contralto; Norberto Ardelli, American dramatic tenor; Julian Oliver, Spanish lyric tenor; Charles Hart, American tenor; Giovanni Russo, Italian lyric tenor, who will make his first appearance in this country in Asheville; Giuseppe Interrante, and the Russian Dancers, Yurieva and Swoboda, of the Chicago Opera.

D. R. SANSFIELD.

## Joins Staff of Iowa College

CEDAR FALLS, IOWA, Aug. 6.—Roland Searight will join the orchestral department of Iowa State Teachers' College, giving instruction in 'cello and bass. He has recently been an instructor at the University of Oklahoma.

B. C.

## Daughter Is Born to Boston Musician

BOSTON, Aug. 6.—A daughter, to be named Ellen Priscilla, was born on July 21 to Mr. and Mrs. Edward Siegel. Before her marriage, Mrs. Siegel was Minnie Wolk. She is a pianist and teacher, and is engaged to appear in concerts at Schenectady, N. Y., on Nov. 21, and at Providence on Nov. 22. The latter concert is a return engagement. For the balance of the summer, Mr. and Mrs. Siegel will be at their home in West Medford, Mass.

W. J. P.

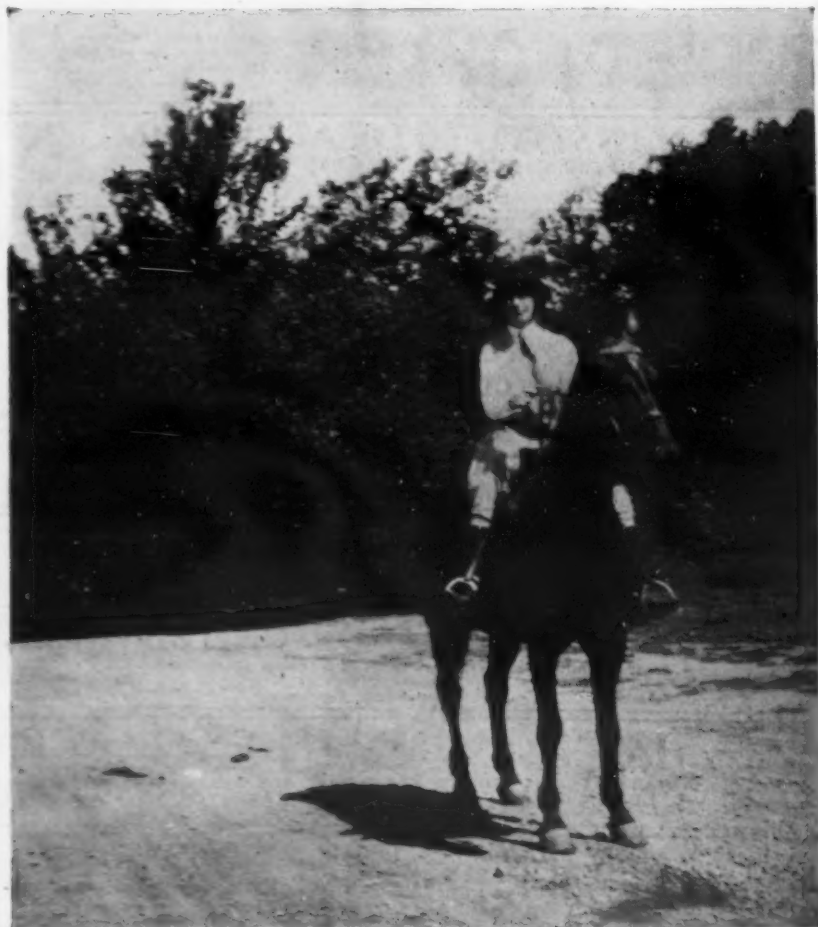
BOSTON.—Constance McGlinchey, pianist, will sail on Aug. 13 on the *Scythia*, for a trip to England. She will be accompanied by her mother and sister.



# Cameras Replace Audiences in World of Artists



That Old Haunts Are Nicest Is the Opinion of Charles Wakefield Cadman, Who Is Spending the Summer Re-acquainting Himself with Vistas in and around Estes Park, Colo. After a Rather Steep Ascent a Tree Trunk Provides Friendly Support, While the View May Be Held Responsible for the Composer's Benign Expression. Head Up, Chest Out, a Pair of Binoculars Held Firmly in the Left Hand, an Empty Dish in the Other, He Inhales Deeply of the Pure Mountain Air



The Beauty of the Maine Woods Has Been Responsible for Lucile Lawrence's Early Morning Rides This Summer. The Roads of Seal Harbor Ring to the Hoof Beats of the Harpist's Coal Black Steed as She Gallops Ahead and Then Effects a Four-Wheel Brake Stop Upon Hearing the Gong for Breakfast



Gladys Axman, Soprano of the San Carlo Opera Company, Looks Very Statuesque Among the Acropolis at Athens, Greece. The Temple of Athena May Be All Very Well, but Crumbling Stones and a High Wind Bode None Too Well for One's Safety, Signifies Miss Axman, as She Takes Another Step Forward



Armand Tokatyan, Armenian Tenor of the Metropolitan, Planting His Feet Firmly in the Sand, Hoists Aloft with One Hand a Husky Offspring, and Demands Acknowledgment for His Feat. On the Sands of Long Island Mr. Tokatyan Is Acquiring a Coat of Tan That Would Do Credit to "Amonasro"



Alice Hackett, Musical Interpreter of Songs for Children, Finds Her Police Dog "Scamp" an Aggressive Protector on Walks Through the Minneapolis Countryside. Here She Is Seen Giving Him the Correct Interpretation of Sounds That Need Not Be Taken with Anything Like His Degree of Seriousness



"My Word! A Whale!" Germaine Schmitzer, Pianist, Attends the Halyards While Her Trusty Crew of Dixville Notchers Bring Aboard the Spoils. On Long Island Sound She Gathers Strength in Water Sports, Applying Herself Diligently to Sails and Spars, with an Occasional "Ahoy, Lads, All Hands to the Starboard!"



Anna Case, Soprano, on the Deck of the Mauretania on Which She Recently Sailed for Baden-Baden. She Will Rest There a Fortnight and Then Continue Her Peripatations, Paying Visits to Berlin, Vienna and Paris